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NOVEMBER 3, 1923.

No 12 -

THE FILM RENTER & MOVING PICTURE NEWS

Nov. - Dec. 1923 nos. 521-529,

IMPARTIAL'S ADVICE TO EXHIBITORS

THE IMPARTIAL FILM REPORT.
9-15 OXFORD STREET, LONDON. W.1.
Sept. 21st., 1923. Thrice Weekly Edition. No. 923

CHU-CHIN-CHOW

Graham Wilcox. "U" Certificate.

9,000 ft. Oriental Drama. Release Oct. 15, 1923. Featuring Betty Blythe.

AS A WHOLE. A fine British Production which will prove a big attraction, especially where it can be s reened with adequate orchestral and vocal accompaniment.

CHARACTER OF STORY. This famous Oriental Musical Play has a story similar in many respects to the Arabian Nights tale of The Forty Thieves.

TEMPO. Perhaps the only exception that can be found with the picture as entertainment is that it drags toward the middle.

DIRECTION. Splendid Oriental atmosphere and very capable direction all through, with the attention kept keenly focused on the principal characters.

PHOTOGRAPHY. Very good; some clever camera work and fine sky-line shots.

ACTING. A strong cast. Betty Blythe looks beautiful and wears some handsome and dar ng gowns as Zahrat, the Desert maiden; Herbert Langley, Eva Moore, Judd Green and Jeff Barlow are the most prominent of an efficient supporting company.

SETTINGS. Sumptuous Palace scenes and excellent Desert exteriors, robbers' caves, etc.

HUMOUR. Very little.

APPEAL. A showman's proposition which, given good exploitation and adequate presentation, should draw big houses and please the public everywhere. There was a long queue waiting admission at the Marble Arch Pavilion when our representative went to see the film on the third afternoon.

31 Showmen broke records in the first two weeks of release of

CHU-CHIN-CHOW

Presented by Graham Wilcox Productions, Ltd., 174, Wardour St., London, W.1.

LONDON
53a Shaftesbury Avenue, W.1.
Telephone – Regent 1468 1469

6D.

30 Blackfriars Street,
MANCHESTER
[redacted]
Telephone – Manchester [redacted] City 5207

Telegraphic Address:– "WRIGHTADS WESTCENT LONDON."

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As pioneers in the manufacture of motion picture film—for it was Eastman Film that first made motion pictures practical—the Eastman Kodak Company has from the beginning been identified with the success of the motion picture industry. One could hardly have advanced to its present stage of development without the other.

Identifiable by the words
"Eastman" and "Kodak" in the film margin.

Kodak Ltd., Kingsway, London, W.C.2

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THE FILM RENTER
and
Moving Picture News

Managing Editor: Ernest W. Fredman.

FORTHCOMING TRADE SHOWS.

LONDON.

MONDAY, NOVEMBER 5.
Fox....The Exiles ..... New Gallery, 11
A.F.N.....Woman's Side ..... Own Theatre, 11
Ideal....The Loves of Mary Queen of Scots ..... Scala, 3
TUESDAY, NOVEMBER 6.
Famous-Lasky....Ebb Tide ..... New Gallery, 11
European....Burning Words ..... Own Theatre, 11 and 2-30
Granger....M'Lord o' the White Road ..... Scala, 3
Thompson....Dick's Fairy ..... Holborn Empire, 3
WEDNESDAY, NOVEMBER 7.
Marshall Films....The Devil's Acre ..... Shaftesbury, 11-15
European....Burning Words ..... Own Theatre, 11 and 2-30
Wardour....The Third Alarm ..... New Oxford, 3
THURSDAY, NOVEMBER 8.
Gaumont....A Gentleman in Mufti ..... Scala, 3
FRIDAY, NOVEMBER 9.
New Era....Armageddon ..... Tivoli, 11
A.F.N.....Woman's Side ..... Own Theatre, 11
Wardour....Wallace Coburn's Western Dramas .... Shaftesbury, 11-15
Stoll....Becket ..... Scala, 3

MANCHESTER.

TUESDAY, NOVEMBER 6.
Hepworth....Boden's Boy ..... Gaiety, 11
Famous-Lasky....Ebb Tide ..... Oxford Street P.H., 11
Clarion....The Manchester Marriage ..... Piccadilly, 11
Gaumont....Midnight ..... Own Theatre, 11 and 2-30
WEDNESDAY, NOVEMBER 7.
Fox....The Exiles ..... Oxford Street P.H., 11
Gilling....The Ladder of Death ..... Theatre Royal, 11-15
European....The Steel Trail ..... Deansgate P.H., 11-15
W. & F.....Conquering the Woman ..... Gaiety, 11-15
FRIDAY, NOVEMBER 9.
Stoll....Becket ..... Theatre Royal, 11
Jury....The Eternal Struggle ..... Piccadilly, 11
Wardour....The Third Alarm ..... Deansgate P.H., 11-15

LIVERPOOL.

MONDAY, NOVEMBER 5.
Western Import....Notoriety ..... Scala, 11-15
Western Import....Shipwrecked ..... Scala, 11-15
TUESDAY, NOVEMBER 6.
Fox....The Exiles ..... Futurist, 11
Gaumont....The Snow Bride ..... Own Theatre, 11 and 2-30
W. & F.....Conquering the Woman ..... Palais de Luxe, 11-15
WEDNESDAY, NOVEMBER 7.
Jury....The Eternal Struggle ..... Palais de Luxe, 11
Clarion....The Manchester Marriage ..... Prince of Wales, 11
Gaumont....Her Sturdy Oak ..... Own Theatre, 11 and 2-30
THURSDAY, NOVEMBER 8.
F.B.O.....Where the North Begins ..... Scala, 11
Ideal....Boden's Boy ..... Palais de Luxe, 11-15
Phillips....The Cabinet of Dr. Caligari ..... Futurist, 11-15
FRIDAY, NOVEMBER 9.
Famous-Lasky....Ebb Tide ..... Scala, 11
Granger....M'Lord o' the White Road ..... Futurist, 11

SHEFFIELD.

SUNDAY, NOVEMBER 4.
Jury....The Eternal Struggle ..... Grand, 6-30
TUESDAY, NOVEMBER 6.
European....McGuire of the Mounted ..... Union Street P.P., 11
European....Self Made Wife ..... Union Street P.P., 11
F.B.O.....Montmartre ..... Cinema House, 11
Fox....Silent Command ..... Grand, 11
WEDNESDAY, NOVEMBER 7.
Famous-Lasky....Ebb Tide ..... Union Street P.P., 11
Granger....M'Lord o' the White Road ..... Cinema House, 11
FRIDAY, NOVEMBER 9.
Gaumont....Midnight ..... Tivoli, 11
F.B.O.....The Gold Diggers ..... Union Street P.P., 11
Fox....The Exiles ..... Cinema House, 11

GLASGOW.

MONDAY, NOVEMBER 5.
Fox....The Buster ..... Cinema House, 11
Famous Prod.....The Audacious Mr. Squire ..... Savoy, 11
Phillips....The Cabinet of Dr. Caligari ..... Scala, 11-15
Gaumont....Midnight ..... Own Theatre, 11 and 2-30
TUESDAY, NOVEMBER 6.
F.B.O.....Sodom and Gomorrah ..... Scala, 11
Hepworth....Boden's Boy ..... Cranston's, 11
Vitagraph....Sinner or Saint? ..... Cinema House, 11
Wardour....Can a Woman Love Twice? Savoy and Own Theatre 11 and 2-30
Gaumont....Midnight ..... Own Theatre, 11 and 2-30
St. Mungo.....The Ladder of Death ..... Own Theatre, 2-30
WEDNESDAY, NOVEMBER 7.
Fox....St. Elmo Murray ..... Cinema House, 11
Famous-Lasky....The Ghost Breaker ..... Scala, 11
Gaumont....Midnight ..... Own Theatre, 11 and 2-30
THURSDAY, NOVEMBER 8.
Bendon....The New Reporter ..... Scala, 11
Bendon....Between Love and Power ..... Scala, 11
FRIDAY, NOVEMBER 9.
Wardour....Passions of Araby .. Cranston's and Own Theatre,
Stoll....Becket ..... Scala, 11 and 2-30

CARDIFF

TUESDAY, NOVEMBER 6.
Stoll....The Royal Oak ..... Park Hall, 11-30
B.E.F.....Don't Marry for Money ..... Capitol, 11-30
Gaumont.....The Snow Bride ..... Own Theatre, 11-30 and 3
Fox....Romance Land ..... Kinema Exchange, 12-15
F.B.O.....The Gold Diggers ..... Kinema Exchange, 12-15
WEDNESDAY, NOVEMBER 7.
Stoll....The Rest Cure ..... Capitol, 11-30
FRIDAY, NOVEMBER 9.
Famous-Lasky....The Ghost Breaker ..... Own Theatre, 11
Hepworth....Boden's Boy ..... Park Hall, 11
Western Import....Notoriety ..... Capitol, 11-30
Gaumont....Her Sturdy Oak ..... Own Theatre, 11-15 and 3
Vitagraph....Truth About Wives ..... Kinema Club, 12-15
Artistic....Three Jacobs Comedies ..... Kinema Club, 3

BIRMINGHAM.

SUNDAY, NOVEMBER 4.
European....Thundering Dawn ..... Scala, 3
B.E.F.....Don't Marry for Money ..... Scala, 7
F.B.O.....Love is an Awful Thing ..... Picture House, 7
TUESDAY, NOVEMBER 6.
Vitagraph..Truth About Wives ..... Scala, 11
Gaumont....Midnight ..... Own Theatre, 11 and 2-30
WEDNESDAY, NOVEMBER 7.
Granger....M'Lord o' the White Road ..... Scala, 11
Standard....The Ladder of Death ..... Futurist, —
THURSDAY, NOVEMBER 8.
Wardour....Kick Back ..... Scala, 11
Vitagraph....The Man of Might ..... Futurist, 11
FRIDAY, NOVEMBER 9.
Stoll....Becket ..... Picture House, 11
Famous-Lasky....Ebb Tide ..... Futurist, 11
Fox....Love Bound ..... Scala, 11

LEEDS.

TUESDAY, NOVEMBER 6.
Famous-Lasky....Ebb Tide ..... Kinema Exchange, 10-30
European....Thundering Dawn ..... Scala, 11
Granger....M'Lord o' the White Road ..... Majestic, 11
Wardour....Kick-Back ..... Kinema Exchange, 11-40
Granger....M'Lord o' the White Road ..... Kinema Exchange, 2-15
Fox....Love-Bound ..... Kinema Exchange, 3-15
WEDNESDAY, NOVEMBER 7.
Phillips....The Cabinet of Dr. Caligari ..... Majestic, 11-15
Vitagraph....Sinner or Saint? ..... Kinema Exchange, 11-40
Gaumont....Midnight ..... Kinema Exchange, 10-40
FRIDAY, NOVEMBER 9.
Clarion....The Manchester Marriage ..... Kinema Exchange, 10-40
Stoll....Becket ..... Majestic, 11
Fox....Silent Command ..... Scala, 11
F.B.O.....Montmartre ..... Kinema Exchange, 2-15

NEWCASTLE.

MONDAY, NOVEMBER 5.
Artistic....Three Jacobs Comedies ..... New Pavilion, 11-15
TUESDAY, NOVEMBER 6.
Fox....St. Elmo Murray ..... Stoll, 11
Phillips....The Cabinet of Dr. Caligari ..... New Pavilion, 11-15
Gaumont....The Snow Bride ..... Own Theatre, 11-15 and 2-15
Vitagraph....The Man of Might ..... Own Theatre, 11-15 and 2-30
WEDNESDAY, NOVEMBER 7.
Wardour....Broadway Madonna ..... New Pavilion, 11-15
Gaumont....Her Sturdy Oak ..... Own Theatre, 11-15 and 2-15
THURSDAY, NOVEMBER 8.
F.B.O.....Montmartre ..... New Pavilion, 11-15
Granger....M'Lord o' the White Road ..... Empire, 11-15
FRIDAY, NOVEMBER 9.
Famous-Lasky....The Ghost Breaker ..... New Pavilion, 11
Fox....Romance Land ..... Grey Street P.H. 11
Vitagraph....Sinner or Saint? ..Westgate P.H. and Own Theatre 11-15 and 2-30
Vitagraph....Flower of the Sea .. Westgate P.H. and Own Theatre 11-15 and 2-30

BRISTOL.

SUNDAY, NOVEMBER 4.
Fox....St. Elmo Murray ..... King's, 11
U.K.....The Audacious Mr. Squire ..... King's, 2-45
U.K.....Heartstrings ..... King's, 2-45
A.F.N.....The Age of Desire ..... Own Theatre, 3
Goldwyn....Three Wise Fools ..... Cinema House, 3
Goldwyn....The Spoilers ..... Cinema House, 3
W. & F.....Woman to Woman ..... Clare Street P.H., 3
W. & F.....Is Divorce a Failure? ..... Clare Street P.H., 3
TUESDAY, NOVEMBER 6.
Vitagraph....Pioneer Trails ..... Queen's, 11
Gaumont....The Snow Bride ..... Own Theatre, 11-15 and 3
WEDNESDAY, NOVEMBER 7.
Fox....Romance Land ..... Cinema House, 11
A.F.N.....The Age of Desire ..... Own Theatre, 11 and 3
FRIDAY, NOVEMBER 9.
Gaumont....Her Sturdy Oak ..... Own Theatre, 11-15 and 3
SUNDAY, NOVEMBER 11.
Goldwyn....Red Lights ..... Cinema House, 3
Goldwyn....The Steadfast Heart ..... Cinema House, 3

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BEST FOR THE WEEKS

BUTCHER'S SELECTED PICTURES

for the BRITISH FILM WEEKS

BEST FOR THE WEEKS

"IN THE BLOOD"
By the popular Author, Andrew Soutar.—Produced by WALTER WEST. Leading Players, Mdlle. VALIA and VICTOR McLAGLEN.

"A GREAT TURF MYSTERY"
An original tale of the Turf with a mystery theme.—Produced by WALTER WEST. Leading Players, VIOLET HOPSON, JAMES KNIGHT, WARWICK WARD.

"WHAT PRICE LOVING CUP?"
A new and startling Racing Story.—Produced by WALTER WEST. Leading Players, VIOLET HOPSON, JAMES KNIGHT and JAMES LINDSAY.

"THE SCHOOL FOR SCANDAL"
Sheridan's World-famous Play.—A BERTRAM PHILLIPS Production, with QUEENIE THOMAS as Lady Teazle, and a supporting Star Cast.

"BEAUTIFUL KITTY"
An original story of the Turf.—Produced by WALTER WEST. Leading Players, VIOLET HOPSON and JAMES KNIGHT.

"LITTLE MISS NOBODY"
From the famous Lyric Theatre Success.—Produced by WILFRED NOY. Leading Player, FLORA LE BRETON, supported by JOHN STUART, SIDNEY PAXTON, etc.

"THE LADY OWNER"
A Racing Story with an unusual theme.—Produced by WALTER WEST. Leading Players, VIOLET HOPSON and JAMES KNIGHT.

"HORNETS' NEST"
Andrew Soutar's Popular Novel.—Produced by WALTER WEST. Leading Players, FRED WRIGHT, FLORENCE TURNER, JAMES KNIGHT and LEWIS GILBERT.

'ROGUES OF THE TURF"
J. F. Preston's Famous Stage Melodrama.—Produced by WILFRED NOY. Leading Players, JOHN STUART, MAVIS CLARE, JAMES LINDSAY and OLIVE SLOANE.

"WAS SHE JUSTIFIED?"
From the Popular Play, "The Pruning Knife." By Maud Williamson and Andrew Soutar.—Produced by WALTER WEST. Leading Players, FLORENCE TURNER and LEWIS GILBERT.

"THE WHITE HOPE"
A big punch story of the British Ring.—Produced by WALTER WEST. Leading Players, STEWART ROME as the "Hope," and VIOLET HOPSON.

"A FOX HUNTING PAGEANT"
An unusual Picture, taken with the Bramham Moor Hunt, of which Viscount LASCELLES, K.G., D.S.O., is the Master.

"SON OF KISSING CUP"
Campbell Rae Brown's Great Racing Success.—Produced by WALTER WEST. Leading Players, VIOLET HOPSON and STEWART ROME.

BUTCHER'S FILM SERVICE, LTD.

CAMERA HOUSE - FARRINGDON AVENUE - LONDON, E.C.4

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The Film Renter and
Moving Picture News

LONDON Phone: Regent, 1468-9. Telegraphic Address: "Wrightads, Westcent, London," MANCHESTER Phone: City, 5207.

No. 521. SATURDAY, NOVEMBER 3, 1923. SIXPENCE

THE FILM AND THE SCHOOL

By the Right Hon.
LORD GORELL
Vice-Chairman The Film Renter and Moving Picture News

I DEALT last week with the film in its general relations to the public: this week I want to deal with the film in its special relation to the school, and I use the word "school" in its widest sense to include all types of educational institutions, elementary, secondary, private, public, and university. The child is the father of the man: the boy and girl of to-day are the citizens of to-morrow. No part of our population is so important, by none can a greater influence be wielded. And so far, in Great Britain at any rate, and as regards the purely educational film, they present an almost unentered field.

An important step was taken by the delegates to the Imperial Education Conference this summer. These men versed in problems of educational administration in all the Dominions and Crown Colonies showed themselves more alive to the possibilities of assistance in their work by the film than our authorities at home: Mr. Frank Tate, Director of Education for South Australia, pressed forward a resolution—the only definite resolution, I think, passed by the Conference—which invited me to organise a committee of educationists and leaders of the film industry to investigate the use of the film in the school. This committee, the full list of members of which are given elsewhere, met for the first time on October 24, and marks, in my opinion, a turning point, opens up avenues of new activities. For the first time the possibilities of the film in the school are being considered by responsible British authorities: for the first time the leaders of the industry have been brought face to face with representatives of all the leading educational organisations.

Hitherto the educationist has never stated what he really required and the producer has, in consequence, never stated what those requirements would cost, or to what extent they could be met. The result has been vagueness, individual—and frequently expensive—enterprises, experiments rather, by producers with the value certainly but also with all the risks inevitably attendant upon experiments. No one, however keen on exploring this field, is going on producing without any indication from the schools either as to their special requirements or as to the number who will buy. It has been a circle, the producer waiting for the educational authority or master to declare himself, and the latter waiting to see the production before declaring himself. This committee gives both sides the opportunity to table their needs and their difficulties.

At the first meeting on the 24th, in the fine conference room placed at our disposal by the Board of Education, one wrong impression was speedily removed, namely, that we were concerned only with the State elementary schools. The committee will deal with the whole field and, as a matter of fact, the private and public schools and the universities offer more immediate opportunities: these have less restricted use of such financial resources as they possess. The others will fall into line fast enough later if the film proves itself in the school.

In a short article it is impossible to deal fully with this big question, with its two main sides, the instructional and the purely pedagogic. The committee is formed and will try and do its work thoroughly. The paper read by Sir Oswald Stoll at its first meeting, reported on another page, is by itself sufficient to indicate how valuable that work may prove.

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By the W

A Weekly On Trade

MAJOR GALE added yet more laurels to his collection at the conference in Paris of French and English exhibitors, and his speech, which was delivered with dignity and impressiveness, was greatly appreciated by all those at the reception who understood the English tongue. The meeting was presided over by the Secretary of the Ministry of Commerce, and that gentleman, who has a good knowledge of English, left his place and made a point of personally congratulating Major Gale upon his utterances. Major Gale's year of office is proving him a most efficient president, and his sterling qualities are being recognised in many directions.

The Vogue of the Vagabond.

THE presentation of "The Beloved Vagabond" at the Palace Theatre marks a distinct step in British picture presentation. This is the first time that this commodious and well-appointed hall has been the venue of a pre-release of a British picture, and the business being done there by this new Astra National picture is proof that Britain can compete with American pictures and bring big results. This should encourage British producers when they have a picture of outstanding merit, boldly to follow the leads set them, and present it in a manner similar to that of "The Beloved Vagabond," but this step must not be taken with any other than a first-class British production, or disappointment may ensue. The chorus of praise that "The Beloved Vagabond" has received is most encouraging, and augurs well for the picture going big wherever it is shown.

An Interesting Trio.

IT is curious that within a space of a week there should be shown three British pictures which have as an important part in their make-up the readiness of a prominent character to sacrifice himself for the sake of others—especially as the pictures themselves differ so widely in treatment. In "The Beloved Vagabond," Gaston de Nerac did this rather foolishly; in "Heartstrings," Frank Wilson, following the Enoch Arden precedent, performs his act of sacrifice; while in "Boden's Boy," Henry Boden does the same thing. The first named is a play of gaiety, the second one of pathos, the third a study of character. One has the feeling that had these films been produced in other countries there would have been the temptation to alter these film endings to produce happier effects; but the Briton understands self-sacrifice, and thus the turn of events is quite natural.

America's Film Day.

WHILE the industry of this country is concentrating on the Great British Film Weeks, and especially the trade shows of British films during this month, American exhibitors seem to be lining up solidly behind the notion of National Motion Picture Day, which event is to take place on the 19th of this month. A big publicity campaign has been inaugurated, and in American manner the whole country is being told of the importance of the movement. In New York, for instance, the large fleet of motor trucks which daily deliver films to the theatres are carrying National Motion Picture Day banners, and the suggestion that exhibitors should allow 25 per cent. of their receipts on that day to this object is finding ready support among our American cousins.

Fredman helping British Productions in America.

The following telegram has been received just as we go to press from Mr. Balcon, (of Balcon Freedman and Savile,) who is now in New York:

Fredman's success is amazing. The "Film Renter" is the best friend British pictures ever had, and Fredman is making splendid headway and helping the British productions in this country. The entire industry in England should know what he is doing.

Balcon.

Agate-istical Critics.

TEMPERAMENT is not confined to film artistes, and it would appear that dramatic critics possess their fair share of it. Else, what can explain the letter which James Agate, dramatic critic, has written to the vice-president of the Gallery First Nighter Club? This club had a discussion recently on "Shakespeare and the poetic drama could be better filmed than acted." Mr. James Agate was invited to be present, and expressing his antagonism to the idea conveyed in the title of the discussion, gave vent to the following curse, levelled at Maurice Elvey, who was to open the discussion: "The devil damn him black, and all the other cream-faced loons who would snap the immortal with a little Brownie! I hope the place catches fire." Such an utterance is mere flamboyant stupidity, and suggests Agate is seeking to become another G. B. Shaw; but then people allow Shaw to say such things because he is a genius. We have already seen Shakespeare on the screen, and remember that Sybil Thorndike has shown us what a Lady Macbeth can be interpreted by the film. Mr. Agate had better not know this, as he has recently suggested that kinema screens are better decorated with bad eggs.

The Child and the Kinema.

AN article of great interest to all connected with the film industry is to be found in the November issue of the "Strand Magazine, where Dr. C. W. Kimmins speaks of the influence of the kinema on

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ay Notes.

Causerie Topics.

the child, and the impressions which the child gains from various types of pictures. This article is the more interesting from the fact that the children of to-day are the men and women of to-morrow, and their likes and dislikes will probably be continued along the lines of those prevailing at the moment. Educational schemes and processes are being so altered year by year that it is not sufficient to rely upon the next generation having the same outlook as the present, and thus the article is of great importance to all exhibitors. It is brightly written and will prove of absorbing interest.

Ideal's New Capture.

D. W. GRIFFITH is still a name to conjure with, and the fact that Ideal Films have acquired the British rights of his new picture, "The White Rose," starring Ivor Novello and Mae Marsh, is most important. Full particulars of the negotiations are not at the moment available, but I hope next week to give details of this most interesting deal.

A Republican Title.

ONE of our American contemporary's report of Sol Lesser's trip to England and Europe tells us that the vice-president of First National Pictures, Inc., conferred with many of the foremost authors in Europe, including Macterlinck, Sir Hall Caine, and Sir Arnold Bennett. The novelist of the pottery town will be interested to learn of his knighthood, as his only claim to be regarded as one of the order is the fact that he wrote the play, "The Title," which many of our readers will remember.

Liverpool Follows London.

IN spite of the very forceful and cogent arguments brought forward by Mr. Norman Hart, the C.E.A. solicitor, at the Liverpool Licensing Sessions, the Justices decided to impose the L.C.C. rule in regard to the admission to kinemas of children under 16. Thus one of the most illogical and ridiculous regulations that have ever afflicted the picture theatre has spread from London to at least one important provincial centre, and now probably more will follow the lead like sheep. Mr. Hart summed up the gist of the exhibitors' protest in terms which will be endorsed by everybody possessing an ounce of common sense. "If," he said, "a film is suitable to be seen by a child under 16 years of age accompanied by its guardian or parent, it follows that it must be equally suitable for a child under 16 years by itself. Otherwise the whole principle is wrong."

The Common Sense of the Matter.

EXACTLY. As we commented in this journal when the L.C.C. rule was about to be brought into force: "In what way . . . is the lurking evil of an 'A' picture (if such evil there be) hidden from the child's sight and imagination by the presence of the parent or guardian? Will the adult chaperone be expected to put his or her hand over the infant's eyes directly the "vamp" gets too busy, or a sub-title appears suggesting a *double entendre*? Is it not a fact that children are even more curious and full of questions about films in which they see their elders taking a keen interest than about those they see for themselves? If there are films unfit for children under 16, surely they are equally unfit for them even if they come accompanied by both parents, the family doctor, and the local clergyman?" But the Liverpool magistrates seem to be as purblind to this view of the matter as the Theatres Committee of the L.C.C.

Wanted: A Prosecution.

AS far back as last January we urged that exhibitors should fight this ruling by all the means in their power in order to test its legal validity. And now, towards the end of the year, and in another city, Mr. Hart has announced that local exhibitors in Liverpool are desirous of a prosecution to clear up this nonsensical limitation once and for all. We hope the prosecution will not be long in coming. The picture theatre has to endure the slings and arrows of a good many puritan fanatics; but it is time to protest when we are pursued also by narrow-brained censors dressed in a little brief authority on the Bench.

Ninepence for Fivepence.

MANY exhibitors up and down the country are not waiting for the very problematical abolition of the tax before reducing their admission prices, but are taking their courage in both hands and making cuts straightaway in order to woo back the winter crowds. A noticeable reduction is that made by a Liverpool kinema, which has lowered the price of hundreds of its ninepenny seats to fivepence, and also cheapened the admission charges to the children's matinees. It will be interesting to see whether the increased turnover justifies these and other reductions which are being announced in a large number of industrial districts.

The Pictures and the Press.

KINEMA managers in this country are still a long way behind their American brethren in their attitude towards the Press, and in their appreciation of what can be done by the aid of the Press. Perhaps the kinema men on the other side are rather too keen to make the local organ look as nearly like a house organ of their own as possible; but on this side the avoidance of the Press occasionally amounts to absolute discourtesy—not to say stupidity. Our Birmingham correspondent recounts what he rightly calls the "amazing experience" of a journalistic colleague in that city who, on calling at the local kinema in order to write up the week's attractions, was told at first that the "free list was suspended," and afterwards that the manager was "too busy" to see him. And then it is complained that the public are apathetic towards the kinema because of the inadequate service of the Press!

Tatler

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GREAT RECEPTION FOR ERNEST FREDMAN IN AMERICA

—HEADS OF—
FILM INDUSTRY
AT LUNCHEON

MESSAGES we have received from America from entirely independent sources speak of the great enthusiasm which our Editor, Mr. Ernest Fredman, received from the American film trade on Friday, last week, when he was entertained at a luncheon by the biggest assembly of important men in the American film industry that has ever been held for such a purpose. The newspapers of America regard this luncheon as extremely important, and have given large space to reports of the event and the speeches.

Over eighty of the greatest men in the industry were present, including Marcus Loew, Goldwyn, Rothapfel, Rowland, Blumenthal, Bruce Johnson, William Grant, Berkin, Berman, Abrahams, and many other prominent leaders.

We are informed from an entirely independent source than the cables received from our editor that he made one of the strongest appeals for British films that has ever been put over in the United States. His plea was so effective, so resourceful, and so thoroughly British that it was received most sympathetically by American manufacturers, producers, and exhibitors alike.

On this page will be found the reproduction of a cablegram which we have received from a director of one of the greatest British film producing companies. Mr. Charles Wilcox is well known in the industry in Britain, and although we have not the permission to mention his name we are sure that he will not object to his name being mentioned in this connection.

I had no misgivings when I requested Fredman to visit America—I knew of the success he made on his last journey—I knew that he would have British films entirely in his mind when talking to American film distributors. Unquestionably the result of the visit of our editor to America will be acclaimed by all sound British film distributors and producers as a step in the right direction, a movement that has made their path to the American exhibitor a much easier one than it ever has been before.

F. N.-W.

Form No. 62.

WESTERN UNION

WESTERN UNION TELEGRAPH COMPANY.

ANGLO-AMERICAN TELEGRAPH Co. Ld.

No. 6x408

CABLEGRAM. Via Western Union.

RECEIVED AT 22, GREAT WINCHESTER STREET, LONDON, E.C.2. 1923 OCT 28 PM 11 27

FN 4 VA 727 NEWYORK 42

CLT WRIGHT 530A SHAFTESBURY AVE LONDON

FREDMAN CREATING TREMENDOUS IMPRESSION HERE GIVEN WONDERFUL LUNCHEON AND PAPERS FULL OF HIM STOP HE IS GREATEST FRIEND BRITISH PICTURES EVER HAD IN THIS COUNTRY STOP HIS EFFORTS MAKING THE ROAD MUCH EASIER REGARDS CHARLES WILCOX

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AMERICAN STUDIOS CLOSING DOWN

By F. NORMAN-WRIGHT
Chairman The Film Renter and Moving Picture News

CABLES just received from America carry the information of what cannot be considered but anything else than one of the most disastrous occurrences that has happened in the film trade of the world. Famous-Players, whose productions have for many years been among the leading pictures of the world, are now closing down their studios in consequence of the high cost of production. The news that this was about to take place came as a bombshell to the industry in America, and cannot be without its results upon the industry in Britain. The tremendous sensation which this caused in the States must ultimately affect the picture world as a whole, and not merely that of one country, for whereas we in England are desirous of putting forward British films, it has been realised that the cessation of healthy competition such as we have had from the Famous-Players' studios can do nothing but harm to the industry as a whole.

What is the chief cause of this closing of studios? Our information gives it that it is largely due to the extortionate salaries demanded by the stars who have been placed in their firmament solely through the efforts of such companies as Famous–Players, and by the expenditure of capital by business men anxious to give to the screen the best talent can provide. We have many friends amongst American film stars, and are anxious that they shall go on making sufficient money to allow them to live, to have a real good time, to dwell in comfortable and well-appointed homes, to have the luxury of the best type of automobile, and so on, but all this is obtainable without making demands for such high salaries that render it impossible for business men and their financial backers generally to conduct their business on sound economic and commercial lines.

Famous-Players, we understand, are the first to announce the closing of their studios, but they will not be by any means the last. Adolph Zukor's action in closing this studio is reported to be receiving cordial support from prominent men, who admire the courage in taking this dramatic step. It is generally recognised in America that production costs are out of all proportion, and although during the closing of studios certain overhead expenses will still continue, the great expenditure upon the stars' salaries will make a considerable difference to the money which has to be found week by week.

It is reported that other companies will follow suit almost immediately, and the rumour comes through that Universal will close down for ten weeks—this, however, lacks confirmation. Although there is no need for anything like panic it must be realised that this is a serious step for producing companies to take, and would not have been taken had not circumstances demanded that a halt be called.

Surely the time is really now ripe for the stars of the film world of America to get together, and instead of demand, demand, demand for higher salaries, and higher salaries they should be advised by a sound, commercial man, rather than someone with his head in the air, and a desire for commission in his pocket.

If the high-paid stars of the film world of America are not careful they will find themselves in the same position as the one-time high-paid stars of the music hall stage of Great Britain—in other words, they will have placed such a value upon themselves that it will be impossible for the theatre proprietor to open his doors to admit the public at a price which the public can afford to pay, and at the same time show a fair return on his own commercial investment.

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Education a

Sir Oswald Stol

ON Wednesday last week there was held in the magnificent conference room of the Board of Education the first meeting of the committee, which the Imperial Educational Conference, by resolution passed on July 5, invited Lord Gorell to organise in order to investigate possibilities of utilising the film for educational purposes in schools and colleges. The following is a list of the representative men, both in education and in the film industry, who were called together, and, with few exceptions, due entirely to absence on business abroad, these were present at the first meeting: Lord Gorell (chairman), Sir Edmund Phipps (Board of Education), Mr. H. Warre Cornish (Scottish Education Department), Mr. E. V. Lucas, Sir Oswald Stoll, Lt.-Col. A. C. Bromhead (British National Film League), Mr. F. Norman-Wright (School and University Films, Ltd.), Mr. R. C. Bromhead (Kinematograph Renters' Society), Lt.-Col. H. A. Browne (Walturdaw Co., Ltd.), Major A. J. Gale (Cinematograph Exhibitors' Association), Mr. Cecil M. Hepworth (Hepworth's Films, Ltd.), Mr. E. C. Godal (British and Colonial Kinematograph Co., Ltd.), Mr. S. Rowson (Ideal Films, Ltd.), Mr. A. Granger (Granger's Exclusives, Ltd.), Mr. F. Baker (Butcher's Film Service, Ltd.), Mr. J. Brooke Wilkinson (British Board of Film Censors), Mr. George Pearson (Welsh, Pearson and Co., Ltd.), Sir Sidney Low (Imperial Studies Committee), Sir Richard Gregory (Educational Section, British Association), Mr. G. T. Hankin (Historical Association), Mr. Hugh C. King (Incorporated Association of Preparatory Schools), The Rev. Principal D. J. Thomas (Association of Education Committees), Miss Fox (Association of Head Mistresses), Mr. A. W. Allen (Association of Directors and Secretaries for Education), Miss M. Bennell (Private Schools Association), Mr. C. E. Bovill (County Council's Association), Miss E. M. Mace (Association of Assistant Mistresses in Secondary Schools), Mr. Ernest Young (Geographical Association), Mr. G. H. Heath (Incorporated Association of Assistant Masters in Secondary Schools), Major V. S. Bryant (Science Masters' Association), Mr. Ronald Turner (Incorporated Association of Headmasters), Mr. W. Mark Webb (Selborne Society), Mr. T. G. Tibbey (Teachers' Registration Council), and representatives of the Modern Language Association and the National Union of Teachers (not yet nominated).

On the motion of the chairman it was resolved that two sub-committees be appointed, one consisting of five members of the Educational Authorities and one of five of the kinema industry, whose duties respectively would be to define the specific requirements of educationists and determine how far these could be met.

The Kinema in Education.

The most striking feature of this gathering was the speech of Sir Oswald Stoll, which covered a large field and gave evidence that its begetter had given to the whole subject of educational films a great deal of time and thought.

Sir Oswald Stoll began by saying that either for good or ill kinematography already existed in education, although it was outside the school. He felt that the immediate need was rather to bring education to kinematography; that producers should qualify for special diplomas and degrees in this new part. He felt, too, that skilful and artistic as producers were, even such a producer as D. W. Griffith had had to learn how to do his work at a great cost and wastage of money, time, material, and service, as he strove after his effects. No incidents or situations or characters could be depicted on the screen untouched by the producer's personality. In the make-up of that personality both his knowledge and his character were included. Lack of knowledge would lead to violation of the truth; lack of character would debase his ideals, and these shortcomings must affect his judgment, both in the selection of material and in its manipulation and presentation.

The Necessity of Good Producers.

Continuing, Sir Oswald Stoll said that the range of experience that came to the ordinary man or woman was very limited—if it were to be extended through kinematography, and the ordinary man was to have the world brought before him, it was in the national interest that the scenes and characters be witnessed should be appropriate and true, the implications valid, the judgment sound, the sympathies moral, and the ends contributory to wholesome, happy, and prosperous natural life. For this, well-trained, scholarly, and enthusiastic producers were essential. He felt that a picture now was going to do for the novel what the novel did for the drama, and would probably become a greater influence than the novel and the drama combined. This imposed a duty on the Government in the national interest to do what it could to enrich and ennoble that influence, but this could not be done by antagonism or indifference.

The use of the kinema in education had been too long delayed in this country. From visualising the proper handling of the pen or of a compass, or of the surgeon's scalpel, to the expression of high truths and noble ideals, kinematography had already been both used and misused in other countries.

Screen Biographies.

Having remarked upon a film which he had seen, which purported to prove a certain view of the survival of the fittest, but which merely taught brutality, Sir Oswald Stoll went on to say that the kinematograph in the schools and classrooms had really become a necessity of modern education. By its means text-books efficiently kinematographed would be assimilated rapidly, and the economy of time thus effected would enable the student to keep pace with the lengthening avenues of learning. Moreover, cultured kinematography applied in education would provide ocular demonstrations capable of arousing students who impeded progress by reading only to believe, and take for granted. The study of biography again had been claimed to be the key to the best society the world had ever known. How much more real would that society become if it were made to live on the screen in masterly biographies such as master producers were capable of creating!

Kinematography could not but entertain even while it instructed. It could inculcate right principles easily and

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nd the Film

l's Fine Speech

agreeably. It could depict in the truest and most exemplary lights parental, filial, and social duties that were the concern of every individual. It could educate in so entertaining a manner or entertain in so instructive a manner—making the presentation of its aims so probable, so natural, so lively, and so convincing, that it could compel the interest, expand the mind and influence the conduct of the dullest student.

A Logical Educational Development.

Education had become a public enterprise—in pictures therefore, regarded as an educational agent, the community had a vital stake. In the cause of education public money was spent on schools, libraries, museums, etc. If that was a sound policy, then beyond question public money should be expended on a proper organisation of the development and application of kinematography as one of the most valuable subjects and instruments of education. Money could not necessarily make masterpieces in pictures, but it could liberate educational forces for the cultivation of personal capacities, faculties and powers, from which alone could result those qualities necessary to make kinematography.

Anything that could be said in favour of spending money on education for any of the representative arts might be said with at least equal force in favour of spending money on education for kinematography, because that in itself was capable of fulfilling nearly all the practical uses of literature, painting, sculpture, and even architecture, and was, therefore, in fact, one of the most efficient or economic educational means on which money could be spent.

When, in the past, schools, courses, classes, and subjects as they now exist were from time to time being modified, and the question was being asked periodically, "What shall be taught and how?" kinematography did not exist. Had it existed it is impossible to believe that it would have been left out of account or that it would not have become a potent influence in the direction of education in all its bearings, besides being selected as a principal subject in itself.

Invaluable in Large Classes.

Kinematography was capable of strikingly new interpretation of all subjects. Much traditional and conventional teaching had gone entirely astray, because its uses were not clear, and through kinematography they could be made clear.

Kinematography, too, would be invaluable where classes must be large. In those classes kinematography would transform the evils of average tuition into the benefits of individual tuition without which education was no more real than, in economics, for instance, the average price of an index figure was real in reference to any particular commodity.

Speeding the Pace.

Time saved in obtaining adequate education by means of kinematography would reduce the costs of individual education and the period of compulsory attendances. Enthusiastic educators would then achieve their object without having to check the impulse to work for money and earn a living which present financial conditions imposed so early upon so many students.

With the development of the principles of the ultra-rapid camera in the technique of kinematography, a complete exposition of its utility in every branch of science and art would fill more volumes than could ever be written. There was no room left for doubt that so powerful and efficient an educational agent as kinematography could not, in the public interest, be excluded from an educational system that was State-administered, State-supported and compulsory.

We were living in an age of imminent reorganisation in religion, in political life, in economic life, and in science. Lest there be sudden social upheavals, the most graphic means of rapid enlightenment and sane direction were necessary in order that dangerous ideas might not gain the ascendancy. The old channels of enlightenment had lost their virtue because, rightly or wrongly, they were mistrusted. When such channels, supposed to be free, came to be controlled sectionally they invited mistrust. Kinematography was the most graphic means of rapid enlightenment, and it should be made so reputable and authoritative that it would be trusted by the people in times of crises.

In support of research and accomplishment, in every branch of knowledge that would contribute to productive skill in kinematography many scholarships and exhibitions would, no doubt, be forthcoming from inside the industry.

The Need for Masters.

"There is little doubt," Sir Oswald continued, "that in the final analysis of picture production, we in the industry recognise that producers are our masters; therefore we have reason to be willing contributors towards helping the educational authorities to introduce education into kinematography. Masters of kinematography were needed in all its branches—no matter what kind of film or picture were required for education, they required to be produced by master hands and master minds.

In conclusion, he submitted that the machinery to be used in applying kinematography in education ought to be of the best, projection must be direct, clear, definite, and safe. Educational films were used in many institutions in America, but recently they had had notice to discontinue the practice or substitute non-inflammable materials. Ordinary projection, however, was not necessarily dangerous—the danger could be counteracted. Direct projection seemed to be genuinely necessary in all pictures of delicate detail—the position seemed, therefore, to be that direct projection, sufficiently non-inflammable films and apparatus adaptable to special requirements in projection were the conditions to be met. There was little doubt that producing companies were, or would soon be, able to meet the conditions should the demand arise for the general use of the kinematograph in schools.

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Humours of a Country Kinema

Aubrey of "All Work"—New Definition of "Exclusive"

By our Roving Commissioner

PASSING through a minute town somewhere in the Home Counties recently, my eye met the following announcement "2d., 4d., and 6d." My first thought was that the notice had some reference to *ices*, but glancing at my overcoat and woollen gloves I decided that I must be wrong; and further investigation showed that the aforesaid hieroglyphics formed part of a more comprehensive statement to the effect that here was the "Majestic Picturedrome," that the most up-to-date pictures only were on the program, and that we were now showing! So I walked in.

I found myself in a foyer about six feet square, on one side of which was what I took at first to be a letter box, but which proved to be the box office. A small boy sat at the receipt of custom, and to my inquiry whether there were any seats left, gazed at me blankly. I repeated my humble query, and elicited the reply, "Beg parding, sir, I fought you said, 'Are there any seats *taken*?' Yes, sir, plenty of seats, sir," and he pushed a ticket marked 6d. through the slit in the pillar box—I mean box office. It was apparently the woollen gloves which prompted him to assume that I wanted a seat of the highest price!

A Slump in the "Tanners."

Turning round, I discovered that an exact double of the small box-office manager, only this time with a peaked cap, several sizes too large, stood at my elbow, holding a bicycle lamp. "Hello! my lad, just off for a bike ride?" "No, sir. Show yer to a seat, sir," and he pushed me through a small door into utter darkness, his lamp having gone out in the excitement of having a real, live "sixpenny" patron. While he was rekindling the illuminations, for which purpose he had to borrow a match from me, I played at "blind-man's buff" until happening to turn in the right direction I saw that we really were "showing," and that even at that moment certain flickerings were passing across the screen. Having used about half of my box of matches, the boy expressed himself as being ready to guide me to a seat, murmuring *en route* that I could take my choice, as no other "tanners" had turned up yet.

"Featuring Pearl Anne Plane."

I fell into a seat in the back row (evoking a sh-sh-sh from somewhere in the region of the "tuppennies") just as the opening bars of a musical accompaniment were struck up on the piano, and simultaneously with what I discovered to be the "big" film. This was announced as a "drama," entitled "The Dustman's Lament," or "It is not all Lavender," featuring Miss Pearl Anne Plane. I have no doubt that it was an excellent picture, and that, had there not been so many other things to "take my mind off," Miss P. A. Plane, not to mention the "Limitations," it would have held me enthralled The "other things" were as follows: (1) The difficulty in breathing; (2) the over-powering odour of oranges; (3) the perpetual repetition of the "Maiden's Prayer" by the piano which, having played it once, proceeded to do it again, and so *ad infinitum*, and (4) the remarks of the "tuppennies," sympathetic or caustic, as the situation demanded, ranging from "Isn't she sweet?" to "That's the stuff to give 'em."

A "Majestic" Manager.

I ruminated; and my ruminations, ably seconded by the orange-laden atmosphere, must have lulled me off to sleep, for I suddenly discovered that the maiden had finished her prayer, the lights were full on, and my arm was being shaken, politely but firmly, by yet a second double—or treble—of the box-office manager in a rather dingy, tailed evening jacket Apart from our two selves the hall was desolate, and, grasping the fact that I had exhausted my sixpennorth, I made for the exit. An idea struck me. I turned to the evening jacket. "Was he the manager?" "No, he wasn't!" "Could I see the manager?" Evening jacket thought I could, and led me up some narrow winding stairs, at the top of which we entered a cabin-like structure in which a rather elderly gentleman in dilapidated overalls reclined on a chair, partaking of some light liquid refreshment. Obviously the projecting room with operator. "Father, a 6d. gentleman to see you," said the evening jacket. The overalls indicated that to meet me gave pleasure, and I proceeded to explain that I had taken the liberty of ascending to the cabin, not because I was a "6d. gentleman," but because I was intimately connected with the picture world, and particularly interested in "Majestics." In reply to certain discreet inquiries, the gentleman in overalls confessed to being the operator, but added with dignity that he was also the proprietor and general manager. "In fact, sir, excepting for the assistance I get from Aubrey I run the place on my own." "Whom might Aubrey be?" The diminutive evening jacket bobbed. "Oh, and who then were respectively, the gentleman of the box office and of the illuminations?" "They're all Aubrey, sir. 'E's a willing boy But beginning to think that the pictures ain't good enough for 'im. 'E wants to go on the 'alls as a quick-change artist now."

The Orange Stunt.

The talk then got round to the "trade," and I was informed that although "exclusives" were shown each week, trade generally at the "Majestic" was rotten. The proprietor evidently noticed the look of incredulity with which I received his reference to "exclusives," for he hastened to add, "Between me and you, sir, the majority of 'em are films that nobody else *will* show, and it is quite correct and don't do no 'arm to advertise 'em as being shown 'exclusively' at the 'Majestic'" (evidently a showman with original ideas). It further appeared that to buck things up a bit my friend had initiated advertising stunts, such as sending Aubrey round the neighbourhood disguised as "Tarzan," and presenting each child in the audience on Christmas Eve with an orange. "But it don't do no good; people round 'ere are very apathetic to art, sir. They want something for nothing, and I 'ear as 'ow they're getting up a round robin to demand a reduction in the price of the "tuppennies.' I'm thinking of chucking my 'and in, and going with Aubrey as dresser, when 'he gets on the 'alls."

The appearance of Aubrey, this time in the peaked cap, was the signal for me to go, as the second house was about to commence; so, taking leave of the proprietor-manager-operator, I made my way through the crowd in the foyer, *both* of whom had to squeeze against the wall to let me pass into the blackness of the night, this time unlit even by a bicycle lamp. As I stepped heavily off the kerb into a large puddle, I remembered certain other "exclusives" I had seen in town, and wondered whether the proprietor of the "Majestic" had been so original in his definition after all.

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"The Loves of Mary Queen of Scots"

"Ideal's" Big Drama for British Film Week Trade Shows

IDEAL have selected for the British Film Weeks' trade shows their picture, "The Loves of Mary Queen of Scots," upon which Mr. Denison Clift, the well-known producer, was occupied for nearly twelve months.

In making this choice they have been guided by the desire to show British producing at its very best, whether in respect of technique or—more especially—dramatic values.

Few stories in fiction can compare as regards virile intensity with the stormy life of the Scottish queen, whose beauty and charm involved her and her lovers in one long succession of excitements and disasters. It may be remembered that William Fox at one time intended to film the subject; and one of the leading German companies had a similar intention. The attraction of the story for film producers is not surprising.

Drama—Not History.

In treating the subject Ideal have been true to facts, but the picture is never merely a history lesson. It is impossible to screen the story of Mary Queen of Scots, and not to find in the end a towering human drama. It is because Ideal have been deeply impressed with this aspect of the finished picture that they have chosen the film for their British Film Weeks' trade show.

The story of "The Loves of Mary Queen of Scots" has, of course, been the subject of countless poems, novels, and dramas. For instance, John Drinkwater's "Mary Stuart" has been one of the outstanding successes of the Everyman Theatre, and many thousands of people have seen another version of the same story, "The Borderer," played by Fred Terry.

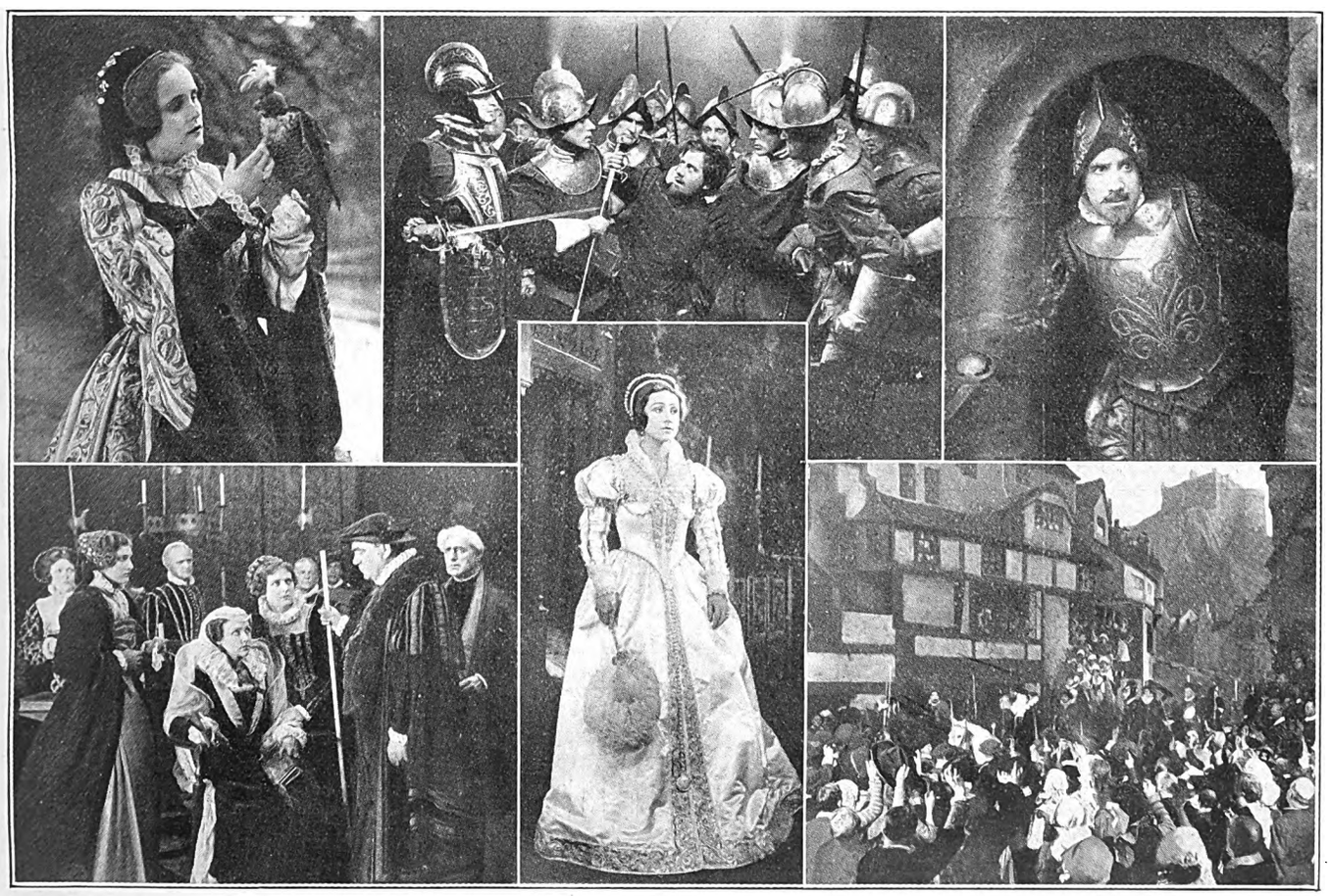
Thrills.

The film lives right up to the height of the stormy life drama of Mary Queen of Scots. It is scored through and through by thrilling episodes—the murder of Rizzio, the blowing up of Darnley at Kirk o' Field, the mobbing of the queen in the streets of Edinburgh, the spectacular night attack on Borthwick Castle and the capture of the queen, the exciting escape from Lochleven—and the dread final scene of all.

An outstanding feature of the film are the mighty castles which shadow the story almost from the beginning—Edinburgh

(*Continued at foot of next page.*

"THE LOVES OF MARY QUEEN OF SCOTS."



Ideal's new picture has many striking scenes and costumes. The illustrations are as follows: Above (left to right): Miss Julie Hartley Milburn as Lady Mary Seton. The death of Rizzo. Gerald Ames as Bothwell. Below (left to right): The Fatal Morning. Fay Compton as Mary Stuart. Edinburgh's tumultuous welcome to the Queen.

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The French Kinematograph Congress

Major Gale and J. H. Dovener contribute interesting speeches

THE Kinematograph Congress held in Paris last week succeeded in attracting a fair number of members of the industry from France and other countries, about 150 being present. Great Britain was represented by Major Gale, Messrs. J. H. Dovener, Alderman Trounson, and twelve other members of the C.E.A.

The Congress opened on Monday, but Tuesday marked the progress of business. Commissions were appointed on various subjects, including Entertainments Tax, and these sat to discuss their particular questions pretty continuously. Alderman Trounson sat upon the Entertainments Tax Commission, Mr. J. H. Dovener upon the Propaganda Commission, Major Gale upon Film Prices.

Following a civic reception on Tuesday came the banquet, and on Wednesday the meeting at the Conservatoire des Arts and Metiers, both of which were remarkable for good speeches by M. Leon Gaumont, Major Gale, and Mr. J. H. Dovener. M. Gaumont's speech dealt with taxation (which he hoped soon to see relieved) and with censorship. He also dealt with technical improvements which were bound to come in kinematography.

Major Gale applied himself to one subject, *i.e*, film prices and their effect upon industry. He recognised the pre-eminence of America as a film producing country, and referred to the high rentals, which were out of all proportion to pre-war figures. The solution was not an easy one, but he hoped that by co-operation between exhibitors it would be found, as otherwise the result of high prices would be most serious. He summed up excessive hiring prices under the following heads: (1) High production costs, in which excessive salaries, high administrative costs, and unnecessary expenditure on lavish settings had their part; (2) costliness of distribution; (3) the get-rich-quick desire on the part of the distributor; (4) reckless competition by renters for films; (5) lack of co-operation in film hiring, or a reckless competition by exhibitors for films.

He held that the solution was in the hands of exhibitors, who should encourage the import of films from all countries; and pointing out to distributors the necessity to eliminate extravagant overhead charges.

Mr. J. H. Dovener, who spoke in French, dealt in his speech with education, advertising, and propaganda. In the course of his speech Mr. Dovener said it is of the greatest possible importance, and of the highest material value to the exhibitor as an individual and the trade as a whole, that the use of the kinema in education should be stimulated to the utmost, that educational authorities should be urged to use it, that they should be assisted in any efforts they may make to get it used; and that so far as possible facilities should be provided for experiments.

As citizens of the world we are, equally with all other citizens, deeply concerned to have every instrument used which can advance the education of the people as a whole. There is, however, another very powerful incentive which more materially-minded persons than we are would perhaps place first. There is the irresistible inducement of providing by this means future patrons for the kinema.

From a moral, social, and material point of view it should be the considered opinion of this Conference that the use of the kinema in education should be encouraged in every legitimate way.

France, Italy, Germany, Spain, and all other nations wish to interest Great Britain in their products. Great Britain wishes to interest all other nations in its own products. We all live by each other. America may be self-contained, but other countries are not. Films showing the character of whole industries could be of immense advantage to us all. They would necessarily be deeply interesting, and would tend to promote the development of international trading. To that form of advertising my Association has given its approval, and I venture to hope that other countries will be wise and encourage what can only be for the advantage of all.

"THE LOVES OF MARY QUEEN OF SCOTS"—*continued.*

Castle, Stirling Castle (where hundreds of Argyll and Sutherland Highlanders took part in the great battle scenes), Holyrood Palace, Alington Castle, and Bamborough Castle. Many of the exterior scenes in connection wih Rizzio's murder were filmed at Holyrood, where the assassination took place. A more beautiful note is struck by the Chateau at Chantilly, outside Paris, whose lovely gardens with their famous hedges and strutting peacocks were used for the film.

Fay Compton's Twenty Dresses.

The picture is full of magnificent pageantry, in the loveliest of settings. As an example of the scrupulous care which has been taken to ensure accuracy, it may be mentioned that the costumes were all specially designed by Mr. Herbert Norris, the greatest authority on the subject in England, who spent fifteen weeks upon the work. Miss Fay Compton, in the title rôle, wears nearly twenty different dresses, whilst other characters appear in from eight to ten different costumes.

The realistic duelling is another feature of the picture. Gerald Ames, as Bothwell, finds ample scope for his fencing abilities—he is amateur champion fencer—and other actors, including John Stuart and Sydney Seaward, actually went to Bertrand's Fencing Academy for several weeks in order to rehearse the fights.

Fay Compton's Triumph.

Into her part of Mary Queen of Scots it is declared that Miss Fay Compton has put all her heart and her rare talent. Though she gives prominence to Mary's impulsive womanliness and delight in love, her spirit as a queen is never forgotten. Miss Compton has been yearning for years to play the rôle. A striking fact is that her sister, Miss Ellen Compton, plays the part of Mary's rival, Queen Elizabeth. The two sisters as the opposing queens are quite a piquant feature of the picture.

The story, as well as the production, is from the capable hands of Mr. Denison Clift, and the film will be trade shown this coming Monday, November 5, at the New Scala Theatre at 3 p.m.

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Paramount TRADE SHOWS

LONDON New Gallery Kinema, at 11 a.m.	Tue. Nov.	6	A GEORGE MELFORD PRODUCTION, "EBB TIDE."
GLASGOW La Scala, Sauchiehall Street, at 11 a.m.	Wed. Nov.	7	WALLACE REID in "THE GHOST BREAKER." Supported by Lila Lee and Walter Hiers.
LEEDS Cinema Exchange, at 10-30 a.m.	Tue. Nov.	6	A GEORGE MELFORD PRODUCTION, "EBB TIDE."
SHEFFIELD Union St. Pic. Pal., 11 a.m.	Wed. Nov.	7	A GEORGE MELFORD PRODUCTION, "EBB TIDE."
MANCHESTER Oxford St. Picture Hse., at 11 a.m.	Tue. Nov.	6	A GEORGE MELFORD PRODUCTION, "EBB TIDE."
CARDIFF 16, Priory St., at 11 a.m.	Fri. Nov.	9	WALLACE REID in "THE GHOST BREAKER." Supported by Lila Lee and Walter Hiers.
NEWCASTLE New Pavilion Theatre, 11 a.m.	Fri. Nov.	9	WALLACE REID in "THE GHOST BREAKER." Supported by Lila Lee and Walter Hiers.
LIVERPOOL Scala Theatre, 11 a.m.	Fri. Nov.	9	A GEORGE MELFORD PRODUCTION, "EBB TIDE."
BIRMINGHAM Futurist Theatre, 11 a.m.	Fri. Nov.	9	A GEORGE MELFORD PRODUCTION, "EBB TIDE."
NOTTINGHAM Scala Theatre, at 11 a.m.	Tue. Nov.	6	WALLACE REID in "THE GHOST BREAKER." Supported by Lila Lee and Walter Hiers.

FAMOUS-LASKY FILM SERVICE LTD. —LONDON—

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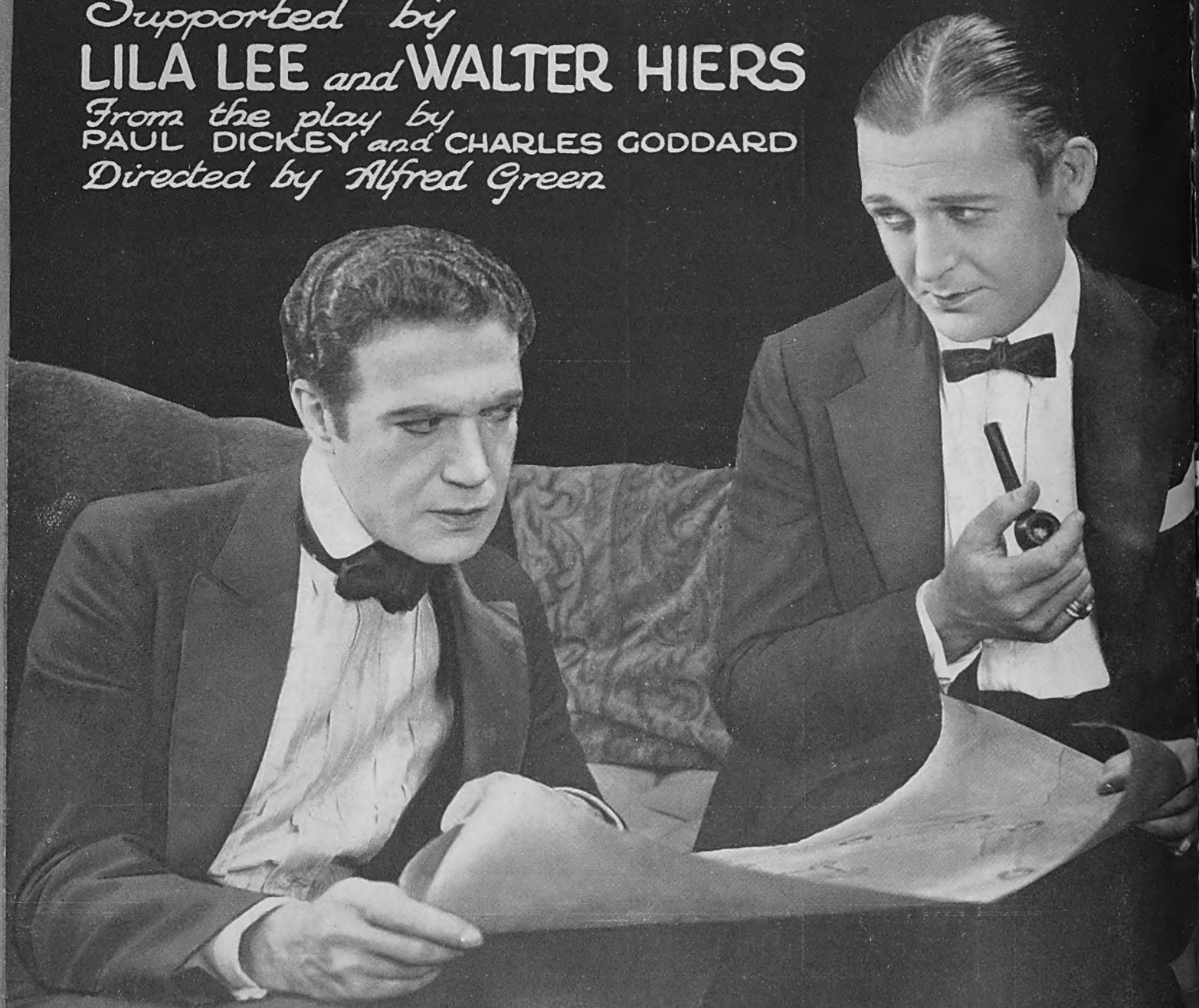
Jesse L. Lasky ---- presents

Wallace Reid IN THE GHOST BREAKER

Supported by
LILA LEE and WALTER HIERS
From the play by
PAUL DICKEY and CHARLES GODDARD
Directed by Alfred Green



A Paramount Picture

FAMOUS-LASKY FILM SERVICE LTD.
DEPARTMENT OF DISTRIBUTION FOR THE UNITED KINGDOM
-LONDON-

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Released Mar 27 1924

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The Papyrus-Zev Film

Action for Injunction Fails

LITIGATION over the kinema rights in the recent Papyrus-Zev match came before Mr. Justice Astbury in the Chancery Division on Tuesday, when plaintiffs in the action, Charles Anthony Mills, kinematograph producer, 13, Devonshire Street, and Pathé Exchange, Incorporated, against the Fox Film Co., Ltd., moved for an injunction to restrain defendants, until the trial or further order, from exhibiting, selling, letting, or otherwise dealing with a kinematograph film purporting to be a representation of the race between Papyrus and Zev, held at Belmont Park race track on October 20, in alleged breach of contract with the Westchester Racing Association.

Mr. Luxmoore, K.C., and Mr. Greenland appeared for plaintiffs, and Mr. F. K. Archer, K.C., and Mr. W. F. Waite for the defendants.

Mr. Luxmoore, K.C., reminded his Lordship that he granted an *ex parte* injunction the previous day over that morning. The facts of the case were that on September 11 an agreement was entered into between the Association, Mr. Irish, the owner of Papyrus, and Mr. Mills, in which the last named was given the exclusive right of taking and exhibiting a complete film showing the progress of the horse, Papyrus, from Newmarket to New York, the work of preparation, and the race itself. Under that agreement Mr. Mills spent a large sum of money. On September 28 Pathé Exchange, Incorporated, entered into an agreement with Mr. Mills to produce and distribute the film. This arrangement was carried out, and the film arrived at Cherbourg on the Aquitania on Monday, arrangements having been made to dispatch it by aeroplane to London for exhibition at the Tivoli Palace the following day. Plaintiffs had discovered that on October 25 defendants wrote to the Tivoli Palace, Ltd., offering to supply a film of the race, and plaintiffs brought the present action, alleging that defendants' film constituted a breach of contract with the Westchester Association, who agreed that no one should take photographs on the racecourse. Defendants could only have obtained their photographs in breach of that regulation. Plaintiffs had cabled to America asking what precautions were taken to prohibit pictures being taken, and had received a reply to the effect that boards warning people against taking pictures were posted at all the gates, and a large force of police and guards engaged to prevent any film other than the plaintiffs' being taken.

His Lordship said such a warning did not constitute a condition of admission.

Mr. Archer: The photographs were not taken from inside at all; they were taken from outside.

His Lordship said that in that case the injunction would not touch the defendants.

Mr. Archer said he had just received a cablegram from America stating that the defendants' film of the race itself was taken from an aeroplane and by a long lens camera over the actual scene of the race. There could be no wrong in taking photographs from the air.

Mr. Archer said defendants would not agree to an injunction which would interfere with the exhibition of the film so taken.

His Lordship observed that he now knew more than he did when he granted the *ex parte* injunction over that day. Defendants had stated that their film had been freely exhibited in at least 100 theatres in America without objection being taken by plaintiffs. He was very influenced by that fact. Plaintiffs had the same rights in America as they had here.

Mr. Luxmoore said the question was whether it was wrong to exhibit the film here.

His Lordship: I suppose that some day the House of Lords will decide whether a film taken from an aeroplane is taken over the premises situated beneath the plane. There is no three-mile limit in the air.

He added that if the film was taken as stated, the injunction would not hurt the defendants.

Mr. Archer said the granting of any injunction would make it impossible for defendants to sell the film.

Mr. Luxmoore said it was difficult to see how any photograph of the race could be put forward as a photograph of the race which was not taken on the racecourse itself.

His Lordship said he did not think the Court ought to grant the injunction, which might injure defendants, who might be perfectly innocent.

Mr. Luxmoore suggested that defendants should keep an account of all money they received in connection with the film.

Mr. Archer said defendants would give that undertaking.

His Lordship said that on that undertaking there would be no order on the motion except that the costs would be costs in the action. The *ex parte* injunction granted over to-day would be discharged.

FILMS "DOWN UNDER"

NEW DISTRIBUTING ORGANISATION'S AIMS

UNITED THEATRES & FILMS, LTD., write as follows: We have pleasure in advising you that in accordance with our proposals to inaugurate a 50 per cent British program in the British Colonies, the formation of a new distributing organisation, which is now registered in London with a capital of £200,000, entitled "British Incorporated Entertainments and Films, Ltd.," the registered office of which is at 20, Bucklersbury, E.C., and the distributing department at 52, Shaftesbury Avenue, W.1.

"The British Incorporated Entertainments and Films, Ltd.," have purchased £25,000 worth of shares in the "United Theatres and Films, Ltd." (Australia), whose films they will distribute, with others, throughout the world.

"The Sun-Worshippers" will be pre-released at the Pavilion as a supporting feature to the All-British League Film, entitled "Woman to Woman." Although the Dominions have not been invited to join the British National Film League, this booking alongside the Film League of an Australian production, must be considered as the first All-British film to represent the Colonies.

"The Sun-Worshippers" will be released to the trade to synchronise with the All-British Film Week.

Yours very truly,

(For the United Theatres and Films, Ltd.),

A. C. TINSDALE, *Managing Director.*

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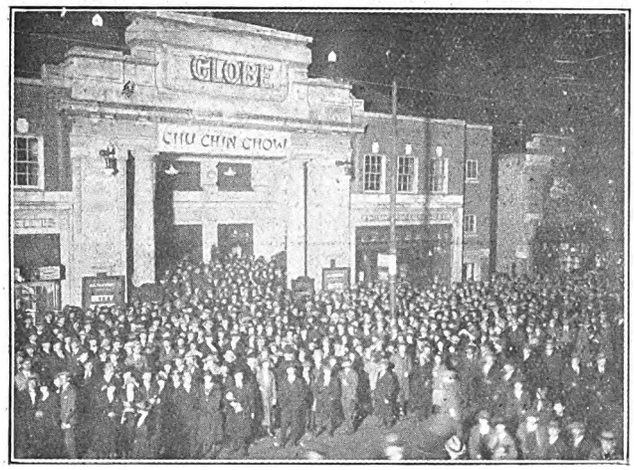


Crowd outside the Globe, Acton, during the showing of "Chu-Chin-Chow."

Round the L

Activities and Projects

OF good omen for British production is the instant and unprecedented success of the Graham Wilcox picture, "Chu-Chin-Chow" with the public. In the first two weeks of release thirty-one kinemas in London and the Provinces beat their previous box-office records. One of the biggest halls in London was thirty-one per cent. up on its previous best week, and another big suburban theatre had twenty-four per cent. better takings than it had ever had before. The accompanying photograph shows the crowd at the Globe, Acton, leaving the first house on Saturday night. The whole of the two houses on Saturday night were sold out by four o'clock on Friday afternoon, and the exhibitor reports that throughout the week his "capacity was inadequate." At Camberwell the queues were so abnormal that a number of police were sent to deal with them and the exhibitor was warned that special arrangements must be made and observed for dealing with the queues during the showing of the picture. Similar scenes took place at Peckham, Brixton, and other parts of London. L.C.C. inspectors, checking overcrowding, visited a number of halls where "Chu-Chin-Chow" was shown, and in two cases warned exhibitors.

Wardour's Forthcoming Pictures.

Wardour Films, Ltd., announce a number of subjects to be shown to the trade during the month of November. These include "The Third Alarm," featuring Ralph Lewis, a story of an old fireman's devotion to his duty and loved ones. An R.C. Pictures production, "My Dad," features Johnnie Walker, a story of tremendous audience appeal located in the snow-bound North; "Good Men and True," featuring Harry Carey; and "If I Were Queen," starring Ethel Clayton. Amongst the short stuff features to be offered by this firm may be mentioned eight Wallace Coburn two-reel Western dramas, and further selections from the Carter de Haven and Plum Centre Comedies. In addition to these a big new second series of "Fighting Blood" two-reel knockouts are announced for release on February 18 next year. The first series of these popular subjects are reported to have exceeded all expectations, and big business is anticipated with the second series of this issue.

Gramophone Assists Exhibitor.

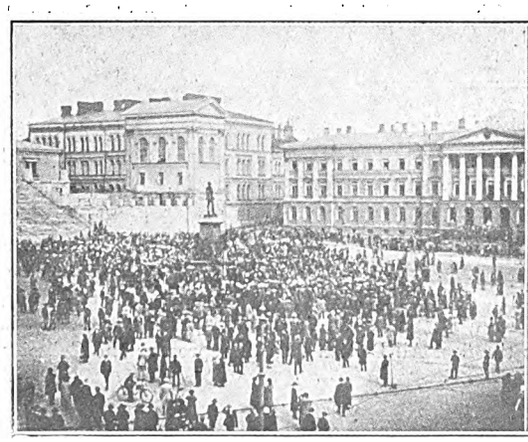
Besides issuing a special record of the song, "My Wild Irish Rose," upon which the big Vitagraph film of that name is based, the Columbia Gramophone Company are supplying an attractive streamer which draws attention to the film, and to the fact that Mr. Ernest Pike, the famous tenor, has recorded this song on the "Regal" brand specially for the occasion of this production. The streamer bears a number of stills from the film, and, all-in-all, is well calculated to form an effective tie-up in every locality where Vitagraph's "My Wild Irish Rose" is shown.

Trade Show of "Burning Words."

European Motion Picture Co., Ltd., will trade show in their private theatre on Tuesday and Wednesday, November 6 and 7, at 11 a.m. and 2-30 p.m., "Burning Words," a Universal special attraction, starring Roy Stewart. The theme deals with rugged life on the frontier of the Canadian North-West, and the adventures of a police officer in the Royal North-West Mounted Police. To save the honour of a younger brother, also a member of the force, he admits to the killing of a man in a drunken brawl. The scales of justice are balanced, however, by the disclosures of a "dance-hall" girl.

New John Gilbert Production.

John Gilbert, the popular Fox star of "Monte Cristo," is the star of "The Exiles," the next Fox offering scheduled for trade show, and will, we are informed, be presented to the trade on



Part of the crowd of 12,000 people who took part in the new Swedish Biograph picture, "Johan Ulfstjerna."

Jenny Hasselquist, who will be seen in the Maurice Stiller directed picture.

A scene from "Gösta Berlings Sagä."

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ondon Trade.

of the Renting Houses.

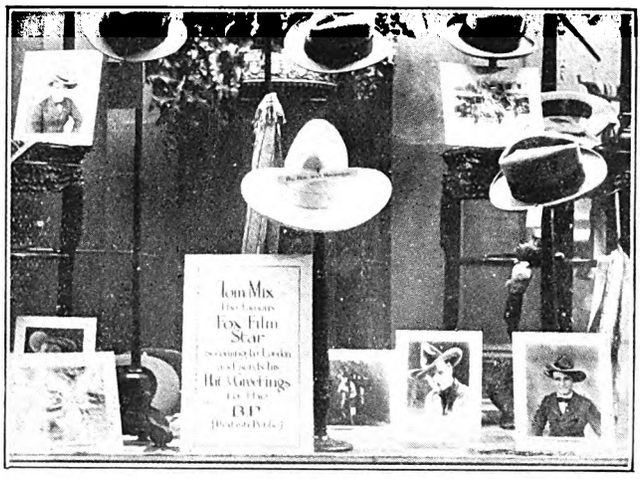
Monday next at the New Gallery Kinema at 11 a.m. The sweep of the action moves from a large metropolis to an African seaport, where a young and eminent barrister undergoes a transformation of character, and finds real life and love. Betty Bouton is the star's capable leading lady, while also in the cast appear such well-known names as Margaret Fielding, who played the part of Mark Sabre's wife in the Fox film version of "If Winter Comes."

A Hepworth Comedy for British Film Week.

Henry Edwards has just completed for the Hepworth Company a new comedy, which will be trade shown during the British Film Week in addition to the Cecil M. Hepworth production, "Comin' Thro' the Rye." The title of this comedy is "The Naked Man," from the play based on a novel of Tom Gallon's, and produced at the Haymarket, London, entitled "Felix Gets a Month," by Leon M. Lion and Tom Gallon. Exhibitors who pay a visit to the trade show of this film on the Monday of "Prince of Wales Week" bid fair to start the week with a big laugh. "The Naked Man" is said to be a sparkling comedy with some very amusing scenes, as the title suggests. This offering will be welcomed by the trade, owing to the fact that there are very few comedies being shown during British Film Week. Henry Edwards and Chrissie White are supported by a very strong cast of well-known players, which include Gwynne Herbert, Henry Vibart, Stephen Ewart, James Carew, Maud Cressall, Edward Irwin, Holman Clark, Gladys Homfrey, Eric Maturin.

Marshall Films' First Offering.

On Wednesday next at 11-15 at the Shaftesbury Pavilion will be screened the first of an output of pictures controlled by Marshall Films, Ltd. This firm, although new comers to the ranks of renting houses, have, we understand, an exceptionally strong output to offer exhibitors. "The Devil's Acre," the first of the series, features Lya De Putti, an actress whom Marshall Films believe will create something of a sensation when her pictures are screened in this country.



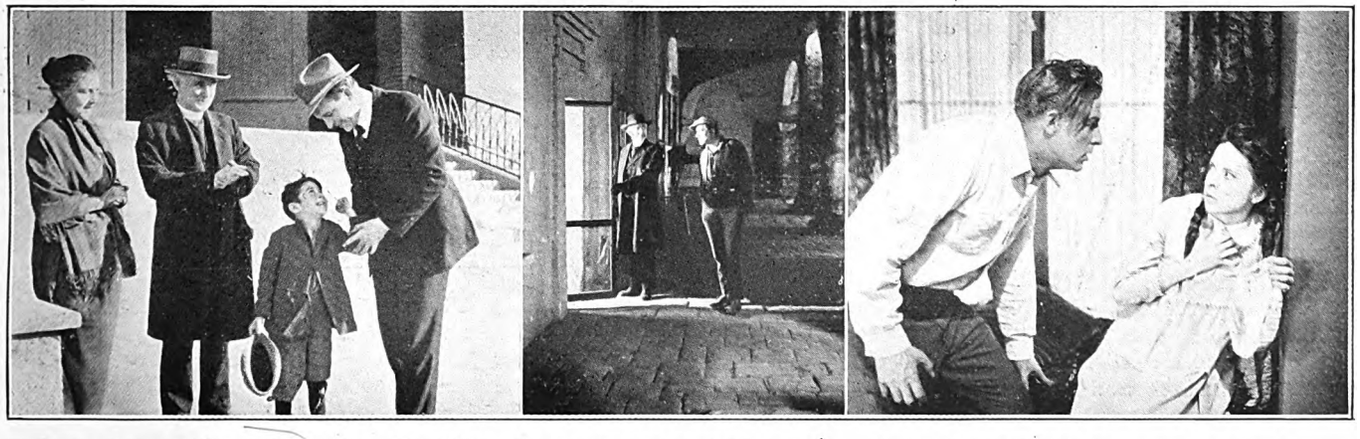
Tom Mix, who is coming to London, has sent his hat as an advance agent and Selfridge's of Oxford Street, are exhibiting it in their window.

Fox Exhibit Tom Mix's Hat.

Fox have achieved valuable publicity during the last few days by the exhibition of the sombrero belonging to Tom Mix in Selfridge's window. Thousands of people have been attracted to the scene and eagerly read the inscription under the star's signature, viz.: "To my British friends. I am sending my hat ahead, and will soon be with you in person." The date of the popular Fox star's visit has not been definitely arranged, but thousands of the intrepid Mix enthusiasts await with interest the daring Westerner's arrival.

"Armageddon."

"Armageddon," the film epic of the capture of Jerusalem which is to be shown for the first time at the New Tivoli Theatre on November 12, is far more than a motion picture, it is an historical document containing many incidents which are the property of the Crown, and which are to be preserved for the benefit of posterity. To ensure accurate representation of the military incidents, the scenario was checked by Major-General Sir L. J. Bols, K.C.B., who was Chief of Staff to Lord Allenby. The copyright in pictures of incidents taken on the spot is the property of His Majesty's Government and their exclusive use has been sanctioned by the Army Council. Pictures of the V.C. episodes have been produced with the assistance, whenever obtainable, of those who actually took part in them. The Arab incidents included in the films are shown by courtesy of the French War Department.



Scenes from "When Dawn Came," which Western Import will trade show at the New Oxford Theatre, on Tuesday, November 13, at 2-30 p.m.

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British Film Week will bring new patrons into your Theatre

Gaumont Films available for British Film

"BONNIE PRINCE CHARLIE" - featuring Gladys Cooper and Ivor Novello
"A GENTLEMAN IN MUFTI" - featuring Arthur Tauchert and Lottie Lyell
"SQUIBS, M.P." - - - featuring Betty Balfour
"LIGHTS OF LONDON" - - - featuring Wanda Hawley and Nigel Barrie
"FIRES OF FATE" - - - featuring Wanda Hawley and Nigel Barrie
"LOVE LIFE AND LAUGHTER" featuring Betty Balfour
"QUALITY PLAYS" - - - New Front Line Series, two Reels each

"A SISTER TO ASSIST 'ER"
"BLUFF"
"CLASS AND NO CLASS"
"A PRINCE OF LOVERS"
"ROB ROY"
"IN HIS GRIP"

also

"AUTUMN OF PRIDE"
"A GIPSY CAVALIER"
"ROSES IN THE DUST"
"SILENT EVIDENCE"
"A SOUL'S AWAKENING"
"TELL YOUR CHILDREN"

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Weeks

GLADYS COOPER &
IVOR NOVELLO
(by courtesy of Atlas Biocraft Ltd.), in
"BONNIE PRINCE CHARLIE"
A romance of the '45 Rebellion. A "British Screencraft" Production.

ARTHUR TAUCHERT
In the LONGFORD-LYELL Production,
"A GENTLEMAN IN MUFTI"
A Story of Australian Life.

BETTY BALFOUR
in GEORGE PEARSON'S
"SQUIBS, M.P."
A WELSH-PEARSON PRODUCTION.

BETTY BALFOUR
in GEORGE PEARSON'S
"LOVE, LIFE AND LAUGHTER"
A WELSH-PEARSON PRODUCTION.

WANDA HAWLEY
in a "British Screencraft" adaptation
of SIR ARTHUR CONAN DOYLE'S
"FIRES OF FATE"
A TOM TERRISS PRODUCTION.

WANDA HAWLEY &
NIGEL BARRIE in
"LIGHTS OF LONDON"
A "Westminster Film" adaptation of
GEORGE R. SIMS' popular melodrama.

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FRONT LINE QUALITY PLAYS

MANY exhibitors are anxious to make their programs for British Film Week just as completely British in the short subjects as in the features and many inquiries have been received in respect of British two-reel dramas and comedies. These inquirers seem to have missed the Gaumont Company's announcement that the new Front Line Series of Quality Plays, embracing both drama and comedy, will be available for British Film Week.

This Front Line Series should not be confused with previous series of Quality Plays. The Front Line Series are entirely new pictures which will be shown to the trade for the first time at the New Scala Theatre on November 19, and they are more than good enough to bear comparison with imported subjects of the same character. In fact, Quality Plays represent one of the bright spots of British production, both for new ideas in conception, originality in treatment, and in providing variety from the stereotyped short films imported from abroad.

The six subjects being offered in the new series are: No. 1, "The Reverse of the Medal," features Clive Brook, and is a strongly dramatic subject with a big situation, in which a general in command practically condemns his own son to certain death. No. 2, "The Man Who Liked Lemons," features Forrester Harvey, and is a comedy based upon some funny burglar adventures, one of the burglars being a quaint figure whose main characteristic is expressed in the title of the film. No. 3, "Darkness," features Gordon Craig, and is an extraordinarily effective drama which will be noted for its originality. Cooper has made some experiments in presenting this drama, and they are said to have turned out remarkably well. It deals with a story of a man who comes to revenge himself upon an enemy and meets, under the most eerie circumstances, a priest who tells him that his enemy is dead. After a tense situation, in which both men tell their stories of the past, the revelation is made that the priest is the supposed dead man, but now entirely reformed from the character who had deserved death. No. 4, "Three to One Against," features Cecil du Gue, and is a very amusing comedy with a rather original plot, in which three men, respective representatives of the Army, Navy, and the Church, set out to woo a widow. The secret of getting into her good graces lies as much in making love to her parrot as in making love to her, and the Army succeeds in solving it satisfactorily to himself and the widow. No. 5, "Finished," features Jerrold Robertshaw, and is a strong drama with a note of fantasy and considerable pathos. It is a story of an old man who sits down with his memories of the past, of which the most glowing is the picture of a woman whom once he loved. His mind conjures up a vision of her beauty, which is materialised, but, to his disappointment, materialisation brings not the pretty girl of twenty-five years ago, but the mother—his romance of memories is finished. The cryptic title is an epitome of the old man's philosophy of life. No. 6, "Constant Hot Water," features Gladys Jennings, and is a farce developed with complications ensuing from two separate parties of girls and fellows engaging rooms in the same mansions in which the respective numbers are 6 and 9. The embarrassing situations which follow may be well imagined.

This new Front Line Series of Quality Plays are being exclusively handled by the Gaumont Company, Ltd.

SCENES FROM FRONT LINE QUALITY PLAYS.

Above (left to right): Scenes from "Three to One Against," "The Reverse of the Medal," and "Finished."
Below (left to right): Scenes from "Darkness," "The Man Who Liked Lemons," and "Constant Hot Water."

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M'LORD O'THE WHITE ROAD

GRANGER-DAVIDSON SPECIAL PRODUCTION

RELEASED FOR THE GREAT BRITISH FILM WEEKS

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MARJORIE HUME, VICTOR

M'LORD O' THE

GRANGER - DAVIDSON

RELEASED FOR THE GREAT

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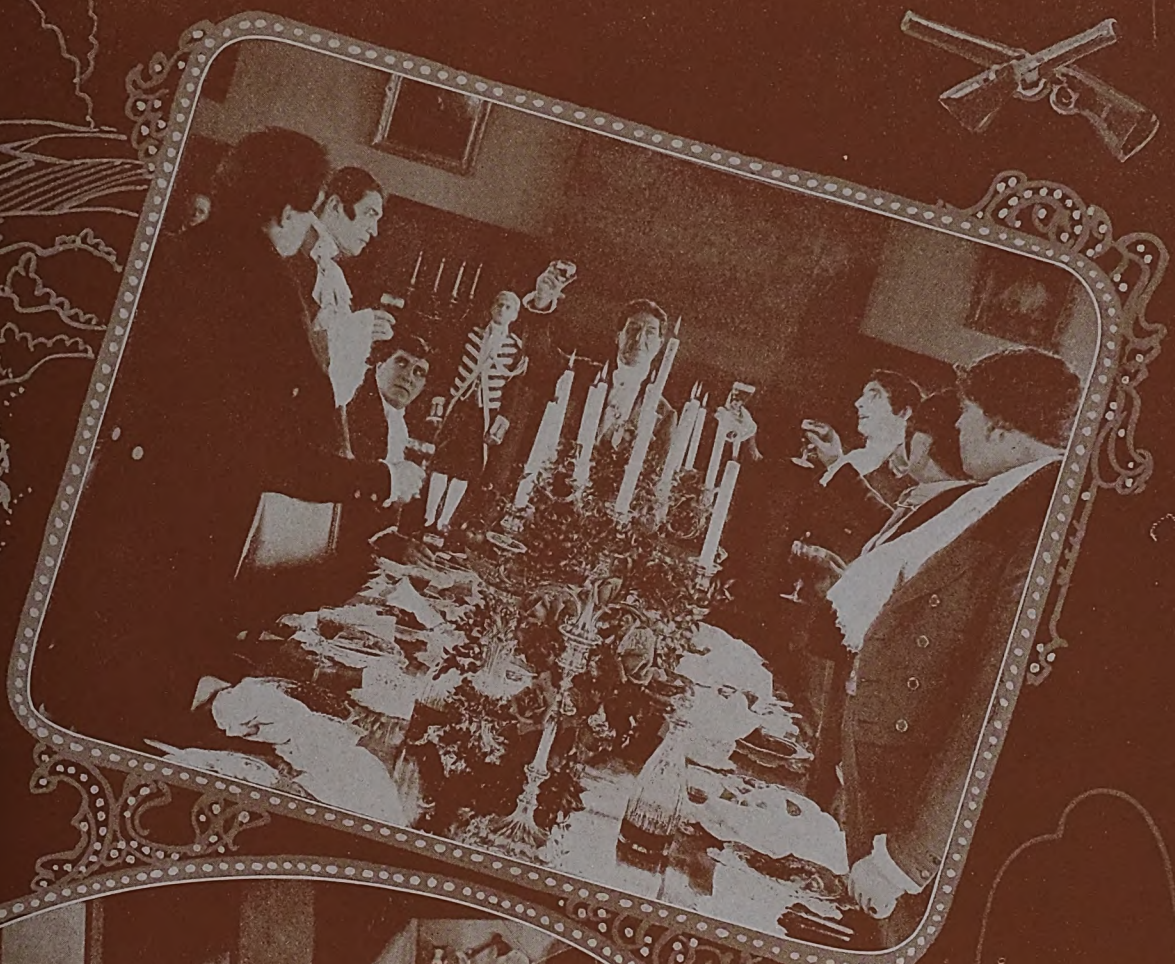

Mc LAGLEN & ALL STAR CAST IN

WHITE ROAD

SPECIAL PRODUCTION

BRITISH FILM WEEKS

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M'LORD O' THE WHITE ROAD

A Great Stirring Romance of the open road in the days of the Regent. Another *CALL OF THE ROAD!*

Produced by ARTHUR ROOKE

From the novel by Cedric D. Fraser.
Photography by Leslie Eveleigh.
Length, 6,500 ft. approx. "U" Certificate.

TRADE SHOWS:

LONDON .New Scala Theatre, Tuesday, November 6, at 3 p.m.

LEEDS ..... Majestic Picture House, City Square, Tuesday, November 6, at 11. a.m.
LEEDS ..... Kinema Exchange, Tuesday, November 6, at 2-15 p.m.
SHEFFIELD ..... Cinema House, Fargate, Wednesday, November 7, at 11 a.m.
BIRMINGHAM .. Scala Theatre, Smallbrook Street, Wednesday, November 7, at 11 a.m.
NEWCASTLE ... Empire Cinema, Grainger Street, Thursday, November 8, at 11-15 a.m.
LIVERPOOL .... Futurist Picture House, Lime Street, Friday, November 9, at 11 a.m.
MANCHESTER .. The Piccadilly Picture Theatre, Tuesday, November 13, at 11 a.m.
GLASGOW ..... New Savoy Picture House, Thursday, November 15, at 11 a.m.
CARDIFF ..... Park Hall Cinema, Friday, November 16, at 11-30 a.m.
NOTTINGHAM .. Elite Picture Theatre, Parliament Street, Wednesday, November 21, at 11 a.m.

RELEASED FOR THE GREAT BRITISH FILM WEEKS.

World's Rights Owned & Controlled by
GRANGER'S EXCLUSIVES LIMTD

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The Triumphal Entry

of the Granger-Vita Film Version of

THE TALES OF HOFFMANN

Mr. E. A. Baughan in "THE EVENING STANDARD":

"I have seen the power of the film in realising fantasy. 'The Tales of Hoffmann' has been very cleverly produced and has the right romantic atmosphere. Those who are interested in the best type of film should make a point of seeing 'The Tales of Hoffmann.'"

"EVENING STANDARD":

"The film version of 'The Tales of Hoffmann' is remarkably clever and the incidents of the manless shadow and the scenes in Venice are very effectively done."

"MORNING POST":

"The House of Granger is to be congratulated on the production and also on the great attractiveness of many of the pictures."

Owned and Controlled throughout the British Empire by

GRANGER'S EXCLUSIVES LTD.

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The House of Granger begs to announce the First Granger-Commonwealth Production, adapted from the novel by Paul Potter.

(Now in Course of Production).

THE MONEY

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HABIT

Featuring

CLIVE BROOK

WARWICK WARD, ANNETTE BENSON

and

NINNA VANNA.

PRODUCED BY - - WALTER NIEBUHR.

RELEASED FOR GREAT BRITISH FILM WEEKS.

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GRANGER'S EXCLUSIVES, LTD.

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The House of Granger begs to announce that the next Granger-Davidson production will be an adaptation of Lord Lytton's classic novel

(Now in course of production)

EUGENE

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ARAM

Featuring

ARTHUR WONTNER

Supported by C. V. FRANCE, JAMES CAREW, WALTER TENNYSON, BROMLEY DAVENPORT, MARY ODETTE and

BARBARA HOFFE

Produced by ARTHUR ROOKE

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BECAUSE

The whole country has read of it in the newspapers.

BECAUSE

It has *everything*: heart interest, comedy, pathos, rich humour, melodrama and "punch."

AND BECAUSE

MILLIONS of people have hummed, played, danced, sung and loved the wonderful song on which it is based.

YOU WILL CASH IN ON

THE FILM THAT MADE DARTMOOR FAMOUS

"MIGHTY LAK' A ROSE"

Produced and Directed by Edwin Carewe. RELEASED DECEMBER 10th.

A FIRST NATIONAL PICTURE

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Mr. Exhibitor!——

You want something NEW

We have it——

NOTORIETY

A thrilling real life drama that deals with the motive of every sensational episode ever shouted from a newspaper.

An amazingly forceful handling of an entirely original theme——

The Craze for Notoriety

All the world will

Hear of it——

Think of it——

Talk of it——

And demand to see it!

Western Import Co. Ltd.,
86-88, Wardour Street, W.1.

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"What the Public wants—"

THE
ST. GEORGE'S
CINEMA THEATRE.
Town Hall Square,
BEXHILL-ON-SEA.

Manager
Mrs J F Ash

Telephone No
Bexhill 423

Proprietor:
John F. Ash

Oct. 18th.1923

Messrs. Stoll Film Company,Ltd.,
155.Oxford Street, W.1.

Dear Sirs,

Having just completed the two consecutive six-day runs of "THE WANDERING JEW" and "THE PRODIGAL SON" I want to place on record my appreciation of these remarkable successes.

Throughout the six years during which I have conducted the St. George's Cinema I have never at any time received such a chorus of sincere congratulations as that which followed the presentation of these two films.

"THE WANDERING JEW" attracted hundreds who cannot be considered cinema-goers, and many of these new patrons took the trouble to tell me that they were greatly impressed, and now realised the art of the Cinema.

As a production I consider it to be as nearly perfect as anything I have seen. The delicacy of treatment, the faultless lighting, and the sincerity of the acting created an atmosphere which could be felt throughout the house. I took the opportunity of personally thanking my audience at each performance for the magnificent reception they had accorded "THE WANDERING JEW", and at the same time informed them that throughout the following week I was presenting another Stoll Masterpiece, "THE PRODIGAL SON", which, in spite of its entirely different theme, would, I believe, suffice to prove to them that British Films at last held the first place in the world's productions. They were not disappointed. It was remarkable to note the enthusiasm with which "THE PRODIGAL SON" was received.

As you are aware, I have already booked all your films which are completed and I shall have no hesitation in booking the whole of your 1924 productions with the certainty that I shall not only be giving my public what it wants, but that I shall in some measure be assisting your efforts to provide Exhibitors with the world's best.

Yours faithfully,

Wm. F. Ash

Let Stoll Pictures ma

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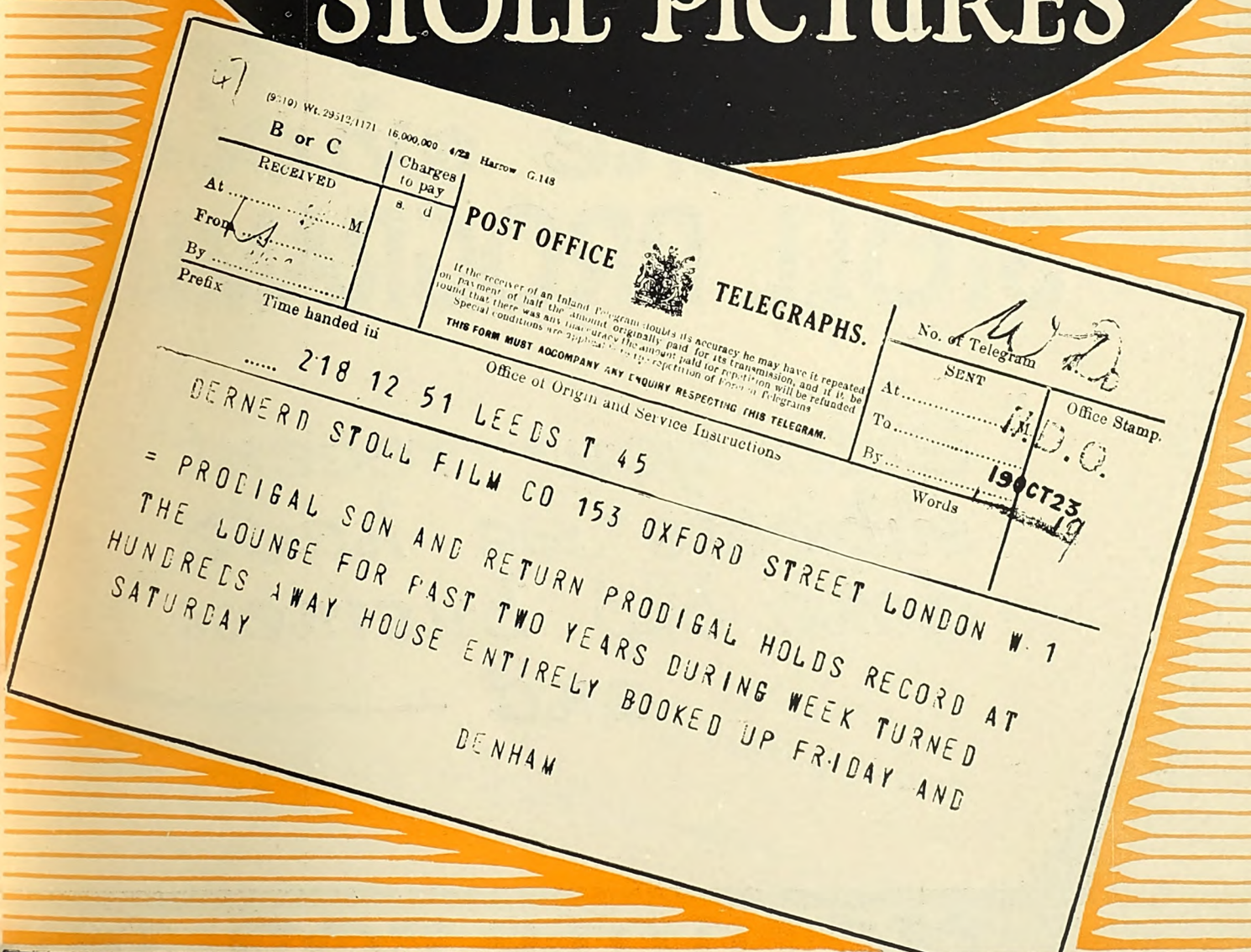
Further Exhibitor Proof

DENHAM Smashes record with STOLL PICTURES



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= PRODIGAL SON AND RETURN PRODIGAL HOLDS RECORD AT THE LOUNGE FOR PAST TWO YEARS DURING WEEK TURNED HUNDREDS AWAY HOUSE ENTIRELY BOOKED UP FRIDAY AND SATURDAY

DENHAM

ke Money for YOU

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Another exhibitor's verdict

J. F. Tidswell of "THE PLAYHOUSE" WAKEFIELD

cannot afford to take chances — so he books the whole

STOLL PROGRAMME

"With your recent subjects we have done big business" and —

STOLL PICTURES FOR BRI

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on Stoll Productions

"WOODVILLE"
NEWTON PARK.
LEEDS.

October 17th.1923.

R.Hanbury Esq,
Messrs. The Stoll Film Co.Ltd.
121.Vicar Lane,
Leeds.

Dear Mr. Hanbury,

I have, as you know, in the past taken for Wakefield a very large percentage of your output. With recent subjects such as "DICK TURPIN'S RIDE TO YORK", "THE SIGN OF FOUR" and "THE WANDERING JEW", we have done big business, and we shall, I am sure do likewise with "GUY FAWKES" and "THE INDIAN LOVE LYRICS".

Whenever we have played a really good British Production, we have drawn more money into the pay-box, than with any other type of film.

Now we cannot afford to take any chances with such a House as "The Playhouse", Wakefield, but I consider that Stolls are making the class of picture we require, and after having viewed your latest production "YOUNG LOCHINVAR", I discussed with Mr.Tolfree, the advisability of taking your next Programme - that is why I yesterday signed up with you to take the WHOLE OF YOUR NEW PROGRAMME FOR 1924.

With best wishes,
Yours faithfully,

J.T. Tidswell

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Independent Renter's Great New Program for 1924

A GOLDEN CHANCE FOR EXHIBITORS

¶ Titles, Casts and Illustrations of **Marks Films' Latest Captures** will appear in this Journal next week.

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Round the Manchester Trade.

THE WEEK'S ACTIVITIES IN THE NORTHERN CENTRE

Winter Gardens Closes Down and Reopens—Ardwick Takes Over Rusholme Casino—Gilling's Output—British Films from Fuller's—E. C. Agnew's Successor.

By "THE FILM RENTER" REPRESENTATIVE

THE Winter Gardens, Peter Street, temporarily closed its doors on Saturday night last, but is reopening again to-night—not, however, quite in its old form. Picture-theatre competition in this thoroughfare is exceptionally keen, and in order to attract a class of public for itself the Winter Gardens will, from now on, combine variety turns with films, and also make a considerable reduction in the prices, both at the ordinary shows and at matinees.

Ardwick Co. Takes Over the Casino.

The Casino Cinema, Rusholme, has been purchased by the Ardwick Picture Theatre, Ltd., of which Mr. E. T. Heys (recently connected with the Winter Gardens) is chairman and managing director. Mr. Heys informs us that the Casino will now be run on first-class lines, with a standard similar to that of the Ardwick house. The newest and most outstanding productions have been secured, and an augmented symphony orchestra, under the direction of Mr. S. Shorrocks (who has controlled the musical arrangements at the Ardwick since the opening of that house) will be installed. In future the Casino will show the daily program three times, viz., at 2-45, 6-40, and 8-50 p.m.

Good Things Coming from Lasky.

Famous-Lasky's program of releases for 1924 is, so far as shown to the trade, booking out very briskly in Lancashire, and Mr. Phillip Harrison is even more sanguine of the success of several Paramount offerings due in the near future. Among these may be mentioned: "White Flower" (with Betty Compson) and "Law of the Lawless," featuring a new star, Charles de Roche, who is said to have created a great surprise by his vivid impersonation in this film. If exhibitors have had a few productions on the Lasky list which faltered somewhat in grip and entertainment value, these have only served to emphasise the sterling quality of the majority. Halls which have "Bella Donna," "The Old Homestead," "To Have and To Hold," "Grumpy," and "The Young Rajah," to name only a few of the recent successes shown by this company, on their books can look forward to some splendid weeks of business.

Lionel Gilling's Enterprise.

Mr. Lionel Gilling, who has the Lancashire rights of the Albertini sensation, "The Ladder of Death," and is showing it at the Royal next Wednesday (November 7), boasts at present a very large stock of film subjects, comprising 12 two-reel dramas, 63 two-reel comedies, and 24 scenics. All these are new. But lately, of course, Mr. Gilling has been concentrating a good deal of his attention on the exploitation of "The Life Story of John Lee: the Man they could not Hang," which, he claims, is the biggest pay-box attraction which any exhibitor could have for the winter of 1923-24.

To Handle Kilner's Output.

There is no desire to pretend in all this that "The Man they could not Hang" is a great production, either in matter or manner (although Mr. Kenyon, who put it on at his theatre in Oldham Road the other week, was told by some of his patrons that it was "the best picture we have ever seen"). That is as it may be. It would be easy enough to riddle this film with criticism. What cannot be questioned is the fact that it has done enormous business wherever shown, both in this county and in Yorkshire. By the way, the Kilner output having been taken over by Walker's in London, Mr. Gilling will, by virtue of being the Walker's agent in Manchester, have the handling now of Kilner pictures in this territory. These include the I.V.T.A. production, *e.g.*, "The Reef of Stars." Mr. Tom Preston, previously Kilner's representative here, is now sales manager for Gilling's Enterprises.

Fuller's Films for British Film Week.

Among the Manchester renters with mixed programs of British and American films who are interested in British Film Weeks is Mr. Joe Fuller, who has an extremely varied output of native productions to offer the trade for the week in question. The following titles are a small selection only of those from which showmen may choose: "Paddy-the-Next-Best-Thing," "Bohemian Girl," "River of Light," "Flames of Passion," "The Wonderful Story," "Treasure of Heaven," "Chu-Chin-Chow," and—the latest of Fuller's acquisitions—"The Beloved Vagabond," an Astra National production now running at the Palace Theatre, London.

"The Manchester Marriage."

A film version of a once popular novel of Mrs. Gaskell's is to be screened by the Clarion on Tuesday next at the Piccadilly. This is "The Manchester Marriage," produced by B. & C. and shown in London under the title of "Heartstrings." An excellent cast, with Victor MacLaglen at the head, was engaged for this production, which should make a special appeal to Lancashire audiences. "The Manchester Marriage," like last week's Clarion offering, "The Audacious Mr. Squire," is due for release during British Film Week here, February 11—16.

Inadvertent.

Mr. H. B. Harrison will, no doubt, be surprised to read in "Stoll's Editorial News" that, in addition to having the best

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Law Action Over "Paddy"

Successful Claim for £500

THE GRAHAM WILCOX PRODUCTIONS, LTD., were the plaintiffs in an action heard by Mr. Justice Swift in the King's Bench Division on Friday (October 26), when they sued Mr. Albert Clavering, of M.P. Sales, Ltd., for £500.

Mr. Patrick Hastings, K.C., for the plaintiffs, said the claim was for £500, which the plaintiffs said it was agreed should be paid them by the defendant in the event of a film called "Paddy-the-Next-Best-Thing" failing to be successful when shown at the Scala Theatre. Plaintiffs were film producers, and Mr. Wilcox was the managing director of the company and Mr. Solomon the business manager. Last January they were anxious to exploit the film, and got into touch with the defendant, who was connected in some way with the Scala Theatre. Mr. Clavering and a Mr. Nicholls were associated with the M.P. Sales, Ltd. Eventually it was agreed that the film should be shown at the Scala Theatre, Mr. Clavering being of opinion that the thing would be successful. Mr. Clavering agreed to provide the money for the running expenses in the theatre, and plaintiffs agreed to pay for the advertising, which was about £2,000, while any profits were to be equally divided. The film was not a success, and no profits accrued, while plaintiffs got nothing back for the advertisements they issued. They did not know what Mr. Clavering got, but they now said that they were entitled to £500 from the defendant because he definitely agreed that if the film was not a success at the theatre he would give the plaintiffs £500 towards their expenses out of his own pocket. Counsel added that although a definite note was made of that promise at the time it was given, the terms of that promise were not included in the agreement that was afterwards signed, but he relied upon it as a collateral agreement because it was made for the purpose of inducing the plaintiffs to sign the terms under which the film was shown.

Mr. E. W. Cave, K.C. (for defendant) argued that the claim was a distinct addition to the burden that his client had to bear under the signed agreement, and was a claim he could not admit because there was no mention of it in the agreement.

Giving evidence, Mr. Solomon said they did not look upon the Scala as the best theatre in which to show the film, but as an inducement to them Mr. Clavering said "If you don't get your money back I'll give you £500 out of my own pocket." Realising that that would mean that they would lessen their financial risk, he and Mr. Wilcox agreed.

In cross-examination witness agreed that all three of the parties to the agreement were perfectly good friends.

Mr. Herbert Wilcox gave similar evidence, and stated that although the £500 was not mentioned in the ultimate agreement, he never expected that Mr. Clavering would dispute it.

Mr. Clavering gave evidence to the effect that he agreed to pay £500 out of his profits, but as no profits were made that payment was not due.

His Lordship decided in plaintiffs' favour for £500 and costs, and entered judgment accordingly. He observed that he accepted the document produced by plaintiffs containing the terms of the collateral contract about the payment of £500, and believed plaintiffs when they said that sum was due from the defendant in accordance with his promise. He thought Mr. Clavering's recollection was at fault.

ROUND THE MANCHESTER TRADE—*Continued.*

equipped renting premises in the city, he "inadvertently has always something of interest to impart to callers." It is inconceivable that Mr. Harrison conducts business on these lines. We have heard of people who did good by stealth and blushed to find it fame; but we have never yet met the renter who specialised in imparting information to callers, as it were, "by mistake."

Mems. of the Moment.

At the Granger trade show of "Tales of Hoffmann" at the Piccadilly on Tuesday special music was rendered by the orchestra conducted by Mr. Whitehouse, of London. Arrangements were made between Mr. Reg. E. Askew and the Manchester Station (2ZY) of the British Broadcasting Co., to transmit this music on the morning of the trade exhibition.

* * *

To-night (Saturday) a presentation of a gold Waltham watch is being made by the theatre and musical staff of the Piccadilly to Mr. George Barrasford, who is leaving after 16 months of management.

* * *

After several years of management of that house Mr. Syd. Lewis has left the Victoria, Broughton, which has now been acquired by the Moorhouse Circuit.

* * *

Mr. B. Booth, formerly Gaumont's Scottish representative, has succeeded Mr. E. C. Agnew at this company's Manchester branch.

A very successful trade show of "The Wolf of Tibet" was held by the Regent Film Co. on Wednesday. Judging from the applause which this production has received all over the country it looks as though it would prove one of the big winners of the winter season.

We are always glad to receive any special notes and news from either renters or exhibitors in the Manchester district. Communications should be sent to reach our Manchester office, 30, Blackfriars Street, not later than the Thursday morning of the week in which insertion or comment is desired.

A. W. GILL JOINS REGENT

MR. A. W. Gill, who has just joined the Regent Film Co. in Manchester as outside representative, is well known in that territory, having acted in a similar capacity for several other film firms. He was recently connected with Superb Productions, Ltd. Mr. Gill's brother, Mr. Matthew Gill, is also representing the B.I.F. in Manchester, with offices at 60, Victoria Street.

A. W. GILL.

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Kinema Activities in Liverpool Area

New A. F. N. Theatre—"Arrest" of Local Showman—Casino Reductions—Weisker's Carbon Demonstration—A Regent Concert

From our Liverpool Correspondent

FAMOUS-LASKY'S Liverpool Branch at 124, Dale Street, was the scene of an outbreak of fire on Friday last week. The fire occurred in the basement, and was caused by the fusing of an electric wire. The general work of the establishment was held up for about half-an-hour. Fortunately the damage was of quite a minor character, and no film stock was affected in any way.

A Presentation.

Mr. E. F. Cook, who has occupied the position of assistant-manager at the Empire Picture House, Conway Street, Birkenhead, for some time past, has resigned, and his departure was made the occasion of a presentation which marked the esteem and respect in which he was held by regular patrons of this kinema. The presentation took the form of a silver cigarette case, the receipt of which Mr. Cook acknowledged in suitable terms.

First National's New Trade Show Theatre.

The most recent addition to the Liverpool staff of First National is Mr. J. G. B. Marfleet, who has been appointed outside representative. The local staff are now comfortably installed in the firm's commodious and artistically furnished suite of offices at 61a, Bold Street. Special attention is being paid to the theatre, which will form part of the equipment of the new quarters, and will accommodate about fifty persons. It will be ready for use in the near future, and, when completed, will be utilised for the Liverpool trade shows of First National. Mr. J. T. Evans, the local manager of the firm, tells me that in the Mersey territory bookings are being effected at a gratifying rate upon such productions as "Potash and Perlmutter," "Ashes of Vengeance," and "The Eternal City," etc.

"Arrest" of W. W. Kelly.

"Wearing the wrong flower on the right day" was the charge preferred the other evening against Mr. W. W. Kelly, who is a well-known figure in Merseyside entertainment circles, and has important interests in various kinema ventures. It is his boast that he is never seen without a buttonhole. He is proprietor of the Shakespeare Theatre, Liverpool, where his "arrest" was effected by two pretty girls, whose efforts were backed up by several members of the Liverpool City Constabulary, and also a comic policeman. When the genial "W.W." desired to know what was the matter it was explained to him that the only flower he was permitted to wear was that which would be on sale during the ensuing twenty-four hours on behalf of the Police-Aided Clothing Fund. Promptly admitting his guilt Mr. Kelly desired that, being a J.P., he might be allowed to try his own case. This desire was conceded by his captors, and Mr. Kelly, throwing himself upon the mercy of the Court, said he had been so busy that it had been impossible for him to obtain the right kind of flower. He fined himself £5, to be paid into the funds of the Association forthwith. The penalty was accompanied with a caution not to repeat the offence!

"The Bad Man" in Person.

Merseyside admirers—and they are many—of the celebrated screen actor, Matheson Lang, will have an opportunity of seeing him "in the flesh" next week, when he is due to fulfil a week's engagement in "The 'Bad' Man" at the Shakespeare Theatre, Liverpool.

Big Reductions at the Casino.

As and from Monday last reduced prices came into operation for three hundred front seats at the recently-opened Casino Kinema, in the Kensington district of Liverpool, the prices of admission for this particular portion of the auditorium having been lowered from ninepence to fivepence. A further concession has been made by the proprietors of the Casino by the introduction of half-price admission for children to matinees, at which a special feature is made of comedies and interest films.

A Carbon Demonstration.

On behalf of Weisker Brothers, who are the Merseyside agents for "Ships" carbons, it has been arranged to give, in the Kinema Exchange on the 9th inst., a demonstration of "Ships" carbons and projectors, including the screening of a film illustrating the process of manufacturing the carbons. It is the intention of Messrs. Weisker to make a special point of inviting Merseyside operators to the demonstration.

"Souls for Sale" Sells Well.

The enterprise of the management of the Palais de Luxe in negotiating first run in the Liverpool territory of the film, "Souls for Sale," resulted in better box-office returns, I understand, than has been the case for some time past. In addition to "Souls for Sale" there was a program of the usual Palais de Luxe excellence.

Concert at the Regent.

When the Regent Picturedrome, Higher Tranmere, Birkenhead, was opened last July the Mayor of the Borough (Councillor J. W. Collin) suggested that the management might devote the proceeds of one performance to the financial assistance of the Borough Hospital. The Mayor's suggestion was borne in mind by the proprietors of the Regent to such good effect that it was decided, instead of giving an exhibition of films, to organise a concert upon a somewhat elaborate scale. The entertainment was arranged, on behalf of the directors, by Mr. M. Mott-Cowan, who controls the booking of films for the Regent; and the services of the manager, Mr. J. J. McDonnell, and all the other members of the staff were given free. The sympathies of Mr. D. J. Clarke, proprietor of the Birkenhead Argyle and Hippodrome, were readily enlisted with the cause, and by his permission several artistes from the Argyle appeared. Particularly appropriate to the establishment in which the show took place were the contributions of Mr. Albert Stanbury, the well-known composer and entertainer, who riveted the attention of the audience with his latest composition. "Take me to a Cinema Show." Another of his efforts, an amusing little song entitled "Have you seen Felix?" was also much appreciated.

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Trade Movements in the Midlands.

No Trouble Anticipated—The Wrong Policy—An F.B.O. Change European's New Quartette—1924 Premiers—Among the Renters

By our Birmingham Correspondent

So far as could be ascertained at the time of writing exhibitors do not expect that many controversial points will be raised at the Birmingham Annual Licensing Sessions on Tuesday next. As usual the Justices will doubtless ask for certain minor improvements to various suburban kinemas, but, apart from this, the trade will be surprised if any serious opposition to the renewal of any of the licences is forthcoming.

The Wrong Policy.

A journalistic colleague of mine related an amazing experience which befel him a fortnight ago when, as part of his duty, he visited a kinema not many miles from Birmingham to write up the week's attractions. In the usual manner he sent in his card to the manager, and was amazed when the message came back that the "free list was entirely suspended." Again he endeavoured to see the manager personally to explain the nature of his errand, but when told that the latter was "too busy" he came away. The result was that the usual weekly notice was not given.

An F.B.O. Change.

A change in management has to be chronicled at the Birmingham office of F.B.O. Mr. E. Cowan, who came down from London a few months ago, has been succeeded as Midland manager by Mr. A. E. Wheeler, who was well known in the Midlands until two or three years ago. For several years he had control of the Midland interests of Famous Films and, later, was with Kilner's Exclusives. He took an active part in founding the Midland centre of the K.R.S., of which he was the first vice-chairman. Mr. Wheeler's first trade show for F.B.O. will be at the New Street Picture House on November 4, when he will screen "Love is an Awful Thing," featuring Owen Moore. This will be followed a fortnight later by "Where the North Begins," in which the famous dog, Rin-Tin-Tin, stars. Later in the month the Pola Negri feature, "Montmartre," will await exhibitors at the P.C.T. house.

European's New Quartette.

Mr. B. Dade, of European Pictures, is now offering a quartette of strong features in "Drifting," starring Priscilla Dean, "A Chapter in Her Life," "Trifling with Honour," and "The Shock." He regrets he cannot yet give exhibitors trade show particulars of "The Merry Go Round." To-morrow (Sunday) he will screen the Universal Jewel production, "Thundering Down," at the Scala in the afternoon, while in the evening "McGuire of the Mountains" and "A Self-Made Wife" will await exhibitors at the Regent.

1924 Premiers.

The Futurist, Birmingham, will be the venue of the premier runs of the first four of First National's 1924 features. Mr. C. H. Sanders has fixed up the following dates for these: December 3, "Potash and Perlmutter"; December 24, "Duley" (Constance Talmadge); January 7, "Ashes of Vengeance" (Norma Talmadge); and January 27, "The Eternal City" (Hall Caine's story). So heavy have been the bookings on the Jackie Coogan pair, "Circus Days" and "Daddy," that Mr. Sanders has had to secure additional copies for the Birmingham area.

Wardour's Latest.

The latest offerings of Mr. M. Lawton, of Wardour Films, include "Passions of Araby," a society drama, and "The Broadway Madonna," a revelation of the Jazz palaces. Next Thursday (November 8) he will invite exhibitors to the Scala to witness the screening of "The Kick Back," a cowboy story, in which Harry Carey plays the lead.

An Ideal Note.

Mr. Harold Boodson is now busy with bookings for the Midland British Film Week. Already he has taken contracts for Ideal features from upwards of twenty Birmingham and District exhibitors for this national industry week. His second Hepworth feature, "Boden's Boy," from Tom Gallon's novel, is being eagerly sought after. "Yes, we have no Bananas," the two-reel comedy, is producing a good crop of bookings.

The Birds.

Fred Karno's sketches always meant record business for Birmingham music halls, and exhibitors should note that Victory Motion Pictures have secured the Midland rights of the screen versions of these. Mr. P. C. Balcon, general manager, is now open for bookings on the first trio of these: "Mumming Birds," "Early Birds," and "Jail Birds." Trade shows of these two-reel comedies will be announced shortly. Both "Woman to Woman" (Betty Compson) and "Is Divorce a Failure?" (Leah Baird) are being steadily booked up.

A Gaumont Trio.

Mr. Richard Sheridan, of Gaumont's, announces that his next trio of features will be "The Snow Bride" (Alice Brady); "The Sturdy Oak"; and "Everything For Sale," a Realart production. Ere long he will give exhibitors particulars of "Squib's Honeymoon" and "The General in Mufti."

Allied Artists' Latest.

New Allied Artists' offerings by Mr. E. Carr include "Richard the Lion-Hearted," the sequel to "Robin Hood," starring Wallace Beery. This will be followed by "A Woman of Paris," a Chaplin production, featuring Edna Purviance; "The Suicide Club" (D. W. Griffith production), "Rosita" (Mary Pickford), and "The Thief of Bagdad" (Douglas Fairbanks).

Ralph Solomon Joins Graham Wilcox.

An important item of news affecting the Birmingham territory is the announcement that Ralph Solomon has resigned his position with First National Pictures, with whom he has made a host of friends, to become special representative for Graham Wilcox Productions in the Birmingham territory.

Mr. James Coulthard and Mr. Ralph Solomon will individually cover the entire Midland territory on the latest Graham Wilcox offering, Betty Blythe in "Chu-Chin-Chow," which, within fourteen days of its London release, has broken records with thirty-one houses.

Mr. Solomon will operate from No. 110, John Bright Street,

(*Continued at foot of next page*)

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Trade in the Yorkshire Territory.

The Exchange and Social Evenings—British Film Week Prospects —W. W. Jacobs to Visit Leeds—A Goldwyn Staff Change

From our Leeds Correspondent

THE Yorkshire Cinema Exchange, although doing better these days, can do with all and every support all branches of the trade can give, otherwise, as the directors indicated in a letter to the FILM RENTER last week, "developments may take place which may not be at all desirable." Meantime, the winter season is here again, and there is a suggestion of a series of Saturday night socials and whist drives.

British Film Week Prospects.

Everybody in the trade has the success of British films at heart, and while as yet the British Film Week, to be held in Yorkshire the week commencing February 18, is a long way off, still one would like to see and hear a little more enthusiasm about it. Many of the renters of British films in this territory assure me there has so far been no particular display of enthusiasm over the special week, and when I discuss the matter with some of the exhibitors they express doubts as to where a sufficient number of British films is to come from to meet the needs of all exhibitors, small as well as large. The most urgent need of the moment in connection with the British Film Week is for the British Film League to produce facts and figures to show that even the smallest exhibitor will be able to present a decent British film during the special week.

Mr. W. W. Jacobs to Visit Leeds.

Mr. H. A. Whincup is handling for Artistic Films an all-British production, entitled "The English Rose," and also a series of half-a-dozen W. W. Jacobs comedies. Mr. Whincup tells me that Mr. W. W. Jacobs himself will be present at the trade show at the Exchange next Thursday morning of two of the comedies, and at an informal luncheon to follow in the Exchange dining-room, when it is hoped as many members of the Yorkshire trade as possible will try to make it convenient to be present to give Mr. Jacobs a real Yorkshire welcome. In the afternoon Mr. Whincup will screen at the Exchange "The English Rose."

Stoll's Big Week.

Mr. Ralph Hanbury, of Stoll Films, has just had a big week, having, during the last week, trade shown such notable British films as "The Royal Oak" (Betty Compson and Henry Ainley)—the film Jack Tidswell thinks so highly of—and "The Rest Cure" (George Robey), and next Friday he will submit "Beckett," featuring Sir Frank Benson, the great Shakespearean actor.

Fred Karno Comedies.

Fred Karno's music-hall sketches are so well known and popular that the films of three favourites: "Mumming Birds," "Early Birds," and "Jail Birds," each in two reels, should go well with kinema audiences. Mr. Bodlander, of the W. & F. Film Service, tells me W. & F. have secured these excellent comedies for Yorkshire.

Bradford Cinema's Roof Gardens.

The Regent Picture House in Manningham Lane, Bradford, now has its Roof Gardens, where the business man can pop in during the morning to discuss business over a cup of coffee, or where lunch, tea, dinner, or supper can be had to the accompaniment of the orchestra and dancing. The new Roof Gardens were only opened last week, but they look like becoming a very popular rendezvous at all hours of the day.

Back From Paris.

Leeds and Bradford have been represented at the International Kinema Conference in Paris by Mr. Arthur Cunningham, Mr. J. Martin, and Mr. E. M. Rush (secretary) for the one city, and Mr. A. Shields and Mr. R. Richardson for the other. Back home this week-end they express themselves as having had a very interesting and enjoyable time. "Tresbeans," as the "Tommies" used to say.

"Charlie" Walton Joins Goldwyn's.

Mr. C. F. Walton, formerly of Astra Films, and, later, Yorkshire and Lincolnshire representative of Grattan Milloy, of Manchester, has now joined the outside staff of Mr. Edgar Isaacs, the Leeds manager of Goldwyn Films. One of the most popular "boys" in the trade and a good sportsman, "Charlie," with a bagful of Goldwyn synopses, should do well.

From All Quarters.

Christmas is surely coming and the public always welcome anything "Christmassy" at that time of the year. In this connection Mr. Ernest Tyler, of Western Import, has some diverting pantomime burlesque—Joe Rock comedies.

"M'Lord of the White Road," another "Call of the Road" from Granger's Exclusives, is to be trade shown by Mr. Cyril Last at the Majestic next Tuesday morning and at the Exchange in the afternoon.

Goldwyn's latest, "Red Lights," as put over with effects by Fred Kitchen's orchestra at the Majestic, is both clever and amusing—a wonderful "stunt" film.

TRADE MOVEMENTS IN THE MIDLANDS—*Continued.*

Birmingham, and will personally deal with all inquiries for "Chu-Chin-Chow" in strict rotation.

Briefs of Interest.

The Birmingham Cinema Club have started a series of Sunday evening concerts.

On Monday next at the Scala, Birmingham, Mr. H. Goodman (Hub Film Co.) will screen "Don't Marry for Money," featuring Ruby de Remer and House Peters.

It is welcome news that Mr. H. E. Barber, managing director of Sovereign Exclusives, is recovering from his recent illness.

A striking appeal to exhibitors to book Stoll Films for British Film Week is made by Mr. Claude Solomon in the window of the Birmingham office.

The Walturdaw offering, "The Broken Wing," the film version of the famous play, is being well sought after not only in Birmingham but throughout the Midland territory.

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BARROW-IN-FURNESS NOTES

(FROM OUR OWN CORRESPONDENT)

THE statement of the Prime Minister at Plymouth that work was to be given to Barrow in the shape of light cruisers has given great satisfaction to local kinema proprietors and managers. One manager admitted to the writer that the announcement had acted on him like a tonic. Outsiders can hardly realise the full significance of the statement. It means that with the other orders already in hand the unemployed will be largely absorbed, and as "the pictures" is the chief entertainment of the Barrow people it means business to the different picture theatres.

* * *

Congratulations to Councillor Chris. Barben, the pioneer of the movies in Barrow and part-proprietor of the first picture house in the town—the Electric Theatre—who has just been returned to the Town Council without opposition. There is no more popular man on the civic body, and Councillor Barben has received many congratulations upon what is a very rare occurrence in Barrow. The interests of the kinema industry are well represented in the Council, for in addition to Councillor Barben there is Sir Alfred Barrow, D.L., the father of the Council, who is chairman of the directors of the Coliseum, Alderman Ellison, who is also connected with the Coliseum, and Councillor Dockeray, joint proprietor, with Councillor Barben, of the Electric Theatre.

* * *

"The Blue Lagoon" did good business at the Gaiety Theatre this week, as also did Jackie Coogan in "Trouble" at the Coliseum. "The Sheik" also proved a big attraction at the Salthouse Pavilion, recently reopened, and the picture was enhanced by the excellent baritone solos of a well-known local singer, George Draper. Mr. John Powell, manager of the Hippodrome Palace, has booked a list of super films, while The Electric is also delivering "the goods." Mr. Pearson has had a fairly long reign as manager of this theatre, and continues to do satisfactory business. Of course, none of the houses are getting the crowds they will get when the new orders come along and 5,000 more men get back to work.

* * *

The Whitehaven Gaiety is in big demand for all sorts of charitable efforts, and the proprietors never fail to oblige when the cause is a deserving one. At a Sunday evening concert in aid of the local Infirmary the gross receipts amounted to £70. The theatre itself is doing satisfactory business, under the able managership of Mr. Gibson.

"BEAU BRUMMEL."

John Barrymore, who is starred in the Warner Brothers' Screen Classic, "Beau Brummel," is the grandchild of the celebrated Mr. and Mrs. Drew. He spent much of his early life in England studying art at the Slade School of Art in London. On the stage one of his most celebrated performances was with Constance Collier in "Peter Ibbetson," a play which met with considerable success in London. Among his best screen appearances are the following: the dual rôles of Dr. Jekyll and Mr. Hyde, "Raffles, the Amateur Cracksman," and "The Dictator."

Johnny Hines has played the final scenes in the new Warner Brothers' Screen Classic, "Conductor 1492," and is now engaged in editing and cutting the picture. Doris May is to be seen in the leading feminine rôle, and the supporting cast will include Ruth Renick and Michael Dark.

NEW REGULATIONS IN CORNWALL

(FROM OUR PLYMOUTH CORRESPONDENT)

THE new regulations under the Cinematograph Act seem likely to cause the exhibitors of Cornwall a good deal of trouble and expense. The subject was discussed at a meeting of the General Purposes Committee of the Cornwall County Council, the County Chairman (Mr. W. Hawke) stating that he understood that a large number of kinemas in the county would require expensive alterations to bring them in compliance with the new regulations. He is a strong supporter of the kinema, which he holds has a great future, and possesses great possibilities from the educational point of view; consequently he expressed his anxiety not to do anything to injure the kinema. But, he pointed out, they could not shelve these regulations, which are a statutory obligation. It would be the duty of the County architect to ascertain whether the kinemas comply with the new requirements, and he feared exhibitors would be greatly inconvenienced. A suggestion that licensees should be notified of the new regulations was not acted upon, although the clerk advised that the regulations must be complied with before the licences can be renewed.

SWEDISH BIOGRAPH'S FORTHCOMING PROGRAM

SOME PROMISING PICTURES.

WITH the preparation for the English market of their latest production, "The Whirl of Passion," which is a social drama produced by Dimitri Buchowetzki, Swedish Biograph announce a new program of five other productions. Four of these are already completed, and the other, a film version of "Gosta Berling's Saga," is expected in this country in about six weeks' time. This film is the biggest production yet undertaken by Mauritz Stiller, and it is anticipated that it will cause something of a sensation when seen. It has already taken four months to produce, and Stiller is now waiting for the winter before he can film the final scenes. Lars Hanson and Jenny Hasselquist play the leading parts in this production.

Another exceptionally interesting film is that produced by John Brunius, entitled "Johan Ulfstjerna." This picture vividly describes the struggle of the Finnish people for their liberty. The murder of a patriot by the Russian Governor kindles the spark of revolution. Some of the biggest scenes in this film involved the use of 12,000 people and were taken in the Senate Square at Helsingfors. Although relating particularly to the Finnish people, this film vividly reflects the revolutionary spirit of the present time and is of more than ordinary interest on that account.

The titles under which these and the other three films have been made will, of course, be changed for the English market. The directors of Swedish Biograph feel, however, that in the new films made under the direction of Mauritz Stiller and John Brunius they have the biggest they have yet offered to the English exhibitor.

It is also interesting to note that in none of these new productions has the action and humour interest been sacrificed to artistic effects. The Swedish producers have long since realised that to capture the world market artistic effects were not sufficient, and the new productions should be all the more interesting to British exhibitors on this account.

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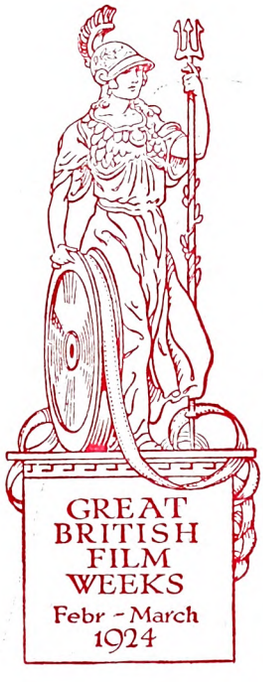

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Children Under 16 and "A" Films

Liverpool Adopts L.C.C. Regulation—Bench Turn Down C.E.A. Arguments

From our Liverpool Correspondent

THE outstanding feature of interest at the Annual Sessions, last Friday, of the Liverpool Entertainment Licensing Justices was the opposition, voiced by Mr. Norman Hart (solicitor to the C.E.A.) on behalf of the Liverpool Section of the North-Western Branch, to the proposal of the Justices to alter the rule regarding the admission of young people to kinemas to view certain films.

At the outset the Chairman (Alderman Burgess) said the Bench had had under consideration certain regulations made by the Home Office with respect to kinematograph theatres and licences, in consequence of which the rules had had to be altered. Several small alterations had accordingly been made, but there was one to which special reference was necessary. This concerned Rule No. 7, which, in its altered form, would read as follows:

> "No film, other than photographs of current events, which has not been passed for universal exhibition by the British Board of Film Censors, shall be exhibited in the premises without the express consent of the Justices during the time that any child under, or appearing to be under, the age of sixteen years is therein; provided that this condition shall not apply in the case of any child accompanied by a parent or *bona fide* adult guardian of such child."

This alteration of Rule 7, said Alderman Burgess, was required if they adopted the same plan as had been adopted by the L.C.C. and certain other authorities.

Halifax Case Quoted.

Mr. Norman Hart (solicitor to the C.E.A.) said the members of the North-Western Branch felt that the condition was of such a serious nature that it ought not to be inserted in the licences for the ensuing year. The C.E.A. had always acted, and wanted always to act, in harmony with the Bench, realising that it was to their advantage, as well as to that of the Bench, that this should be so. The title to the Cinematograph Act of 1909 was "One passed for the purposes of public safety," and that title formed part of the Act. Certain decisions might have further extended it, with the result that now conditions, apart from the question of the safety of the public, could be inserted in a licence provided such conditions were reasonable. The word "reasonable," he submitted, meant reasonable with reference to the subject matter of the licence, which was the use by the licensee of the licensed premises for kinematographic purposes.

Under Section 3 of the Act it was stated, "If the owner of a kinematograph or other apparatus used it, or allowed it to be used, or the occupier allowed the premises to be used," which showed that it was only applicable in relation to the user by the licensee, and not to the user by the public. As to whether the proposed condition was reasonable, Mr. Hart referred the Bench to the case of the Theatre de Luxe, Halifax, and contended that whatever their views were, and whatever their wishes with regard to the welfare of the children or anybody else patronising kinemas, they were bound by the decision laid down in that case.

Difficult Position for Exhibitors.

Quoting from a report of the Halifax case, Mr. Hart said: "This question is purely a social question. It is a question of public policy with which licensing authorities are not concerned. The licensing authorities are not concerned simply because there is no connection between the age of a child and the conduct and management of a kinema theatre." On these grounds the Divisional Court had decided that the condition was *ultra vires*. Apart, however, from the legal aspect of the question, he submitted that it was not a reasonable condition, and explained that an exhibitor booked his films months ahead, and probably did not know what he was going to get. When he came to screen the films he might find that one had been supplied to him under the category of "A" films, and if he had to advertise during one period of three days that he was showing an "A" film, which children could not witness unless accompanied by a parent or adult guardian, and for the other three days of the week that he was exhibiting a universal film, he would be in a difficult position all the time.

Mr. Hart proceeded to comment upon the great difficulty of determining the age of a child, and pointed out that, notwithstanding all the care an exhibitor might exercise, some children under sixteen might contrive to find their way in. It would mean that at the box-office there would have to be school superintendents, policemen, and he did not know who else in order to question children as they presented themselves for admission. Surely, he added, the principle must be wrong. If a film was suitable to be viewed by a child under sixteen accompanied by its parents, it surely must be suitable for a child under sixteen not so accompanied. If the Bench were going to stigmatise kinemas in this way they must do the same in regard to theatres, parks, public places, and, in fact, everywhere else.

If an exhibitor had to show films for children altogether he would lose his adult audience, and the only alternative would be to bar children altogether. It was common ground that since kinemas had been opened they had done more good than anything else in taking children from the streets. They all knew how misdemeanours were committed while children were left about the streets.

Deprecation of "Two-Film" System.

He submitted that this unreasonable condition would not carry out the very objects for which the Bench were striving. The two classes of films were merely adopted for the purpose of enabling the proprietor or manager of a kinema to determine,

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The Ladies of Lyons

Filming a Tea-Shop Scene

A LYONS' tea-shop will figure on the screen in the Stoll picture production of E. Temple Thurston's novel, "Sally Bishop," and it will look so real and so right in every detail that picture-goers will imagine a genuine Lyons' depôt was pressed into service.

But it was not so. Instead, the three walls of a typical tea-shop interior were erected on the "deck" floor of the Cricklewood studio one day last week, and—Messrs. J. Lyons and Co., Ltd., did the rest. They didn't supply the "customers," to be sure, but they supplied the tables and the chairs, and the cups and saucers, and the urns and the pastries, and all the paraphernalia inseparable from a typical Lyons', even to the bills and cards upon the walls. And they supplied the waitresses.

They were wonderful, those waitresses. They submitted with a good grace to the necessary preliminary of having their faces made up, but they didn't try to act. They just went on being waitresses, undisturbed by the high-power lamps around them and the camera in front of them. Possibly their perfectly natural air and movements were an unconscious tribute to the realism of the setting; they were in a tea-shop precisely similar to the tea-shop in which they had been serving the day before—so long as they didn't look beyond its boundaries—and they were at home. They wore that slightly tired, slightly aloof air so characteristic of the tea-shop waitress, and they hovered around the counter at the far end of the establishment, or progressed between the rows of tables, receiving orders, executing orders, making out bills, and so forth, with never a false movement or a self-conscious moment. They knew quite well that one of the customers who came timidly down the stairs and sought an unoccupied seat was Marie Doro, the famous screen star, in spite of her shabby black frock and rather out-of-date hat. They knew that the tall and rather good-looking gentleman in an overcoat who entered shortly afterwards, looked round the room, found the little girl in black, and sat down beside her without removing either his hat or his coat till one of the waitresses came to take his order, was really that very popular actor, Henry Ainley, but never for one moment did they betray their knowledge. They were waitresses, and they just got on with their job.

The "customers," apart from the two principals, were really supers, but they were excellently chosen and true to type. There was the girl who had her bun and a glass of milk while immersed in the latest novel; there was the fussy old gentleman who found fault; there was the young man who endeavoured to "get off" with one of the white-aproned girls—they were *all* there. And in their midst the story of "Sally Bishop" progressed unnoticed except by the producer, Maurice Elvey, his cameraman, and some interested spectators at the back.

Rehearsals were necessary, of course, with such a crowd, but not to teach the waitresses their business; only to teach them when to ply it, and to establish all the natural comings and stayings and goings of the "customers."

The various movements were regulated by numbers—at the word "one," and so forth. And after the sixth rehearsal the whole thing went like clockwork, for Mr. Elvey knows no master at the handling of a crowd, whatever its character, whatever its purpose.

The morning progressed, and with it the scenes in the tea-shop. And after a while one or two of the tables were moved out of the way to provide the cameraman with a nearer view of the love story which was pursuing its inevitable course at the table where Marie Doro and Henry Ainley were sitting.

It was all intensely interesting, intensely true to lower middle class life. And it seemed strange, when it was all over, to look down over the edge of the "deck" floor into a prehistoric village where George Robey was being funny, and to realise that it was all make-believe.

But the Lyons' tea-shop girls remained unmoved to the end—or, at all events, until they had disappeared into the dressing-rooms to have their unaccustomed make-up removed!

CHILDREN UNDER 16 AND "A" FILMS—*continued.*

in regard to his own particular establishment, the kind of films he required. The C.E.A. were very active in the matter; each fortnight a special film report was issued, and every care and caution were taken with regard to any films of a sexual character getting into the list. They deprecated very much the two-film system, and would prefer one only. Having regard to the importance of the condition to the exhibitors, and also to the fact that there were already numerous conditions endorsed on the licences, and, further, bearing in mind the remedies which existed in case of indecent films, he submitted that the proposed condition ought not to be imposed.

In view of their objection to the condition, his clients could only accept the licences endorsed with the condition under protest. They would very much invite a prosecution if it were necessary, but the case would not be fought with any feeling of animosity either against the Liverpool Bench or the Bench whose decision they might contest.

"On account of the importance and seriousness of the position in our opinion," continued Mr. Hart, "we would invite a prosecution for the purpose of deciding once and for all who is right in this matter."

New Rule Included.

The Chairman, as one thing which occurred to him, mentioned that it might be possible for exhibitors to provide beforehand as to the nature of the films they would show. They might make it part of the bargain that it should be either an "A" or a "U" film.

Mr. Hart, as an alternative, suggested the addition to clause (*b*) of the words "or adult."

The Justices retired for consultation in private, and upon returning the Chairman announced: The Magistrates have decided to include the new rule, as altered, in their regulations.

Subject to the insertion of this condition, all the licences for kinemas within the jurisdiction of the Liverpool Bench were then renewed.

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SCENE FROM "BODEN'S BOY."

The Merry-Go-Round.

Fine acting by Mary Philbin in lavishly-produced picture of pre-war Austrian life.

RELEASED BY EUROPEAN.
Length, 9,000 *feet*.
Release Date, *December* 3, 1923.

THE chief impressions one carries away from this picture are of the coarseness and brutality of life as shown to be existent in Austria in a pre-war period, and of the superb acting of Mary Philbin in the rôle of Agnes, an employee at the great Vienna Fair. Perhaps these two impressions should be reversed, for Mary Philbin's acting is the more pleasant and prominent. The film itself bears a likeness to "Foolish Wives" and "Enemies of Women" in its presentation—sometimes repellent—of the callousness and gaiety of an idle rich class. It has peculiarly a definite break in treatment between the first part and the second. This may be due to the fact that Eric von Stroheim and Rupert Julian have both been employed in directing the picture, and the viewer of the picture could not go far wrong in placing his finger on the spot where Stroheim ceased and Rupert Julian began. The earlier scenes are amazingly well produced, and must have cost a mint of money, and the contrast between them and the simpler and sweeter second half of the story, which obtained less lavish treatment, is very pronounced. The one weakness which this latter half has is that its ending is inartistic, and one would much rather have seen Agnes, the employee at the fair side-show, married to Bartholomew, the hunch-back, than that the ex-officer, ex-count,

MARY PHILBIN AND NORMAN KERRY IN "MERRY-GO-ROUND."

Review of Ne

All About This

should come in, and that their marriage should close the picture. If anything, the first part is rather overloaded with stunts and gaiety, and, although this was helped over in an admirable way by the orchestra and effects, the simpler love-story was the more delightful, because of its delicate treatment and the sincerity of the acting of Mary Philbin, which dominates the whole of the latter part.

The picture opens with the careless, self-assertiveness and brutality of two people in the highest rung of Austrian society. Count Von Hohenegg and Countess Gisella Von Steinbrueck are betrothed. The count is a free liver, and, having excused himself from an engagement with the countess, makes his way to the fair on the Prater, where he sees, turning the handle of a piano organ, Agnes Urban, and is attracted to her, not at first it would appear with the best kind of motive. The girl's simplicity and devotion make an impression upon him and he endeavours to avoid marriage with the countess, but the Austrian Emperor refuses to allow him to do so, and he weds Gisella. Agnes's father has been hurt intentionally by Huber, the brutal proprietor of one of the shows at the fair, who also has made violent love to Agnes. Agnes, visiting her father in hospital, sees the count as one of the emperor's suite going the round of the patients, and she realises that he is not the hosiery salesman he had pretended to be. The old man's denunciation of him after the emperor has left the hospital starts Von Hohenegg afresh in his remorse, but, soon after, the war breaks out and the count goes to the front with his regiment, seeing, Agnes, however, before he departs.

Then come some war scenes with Agnes's father dying, and refusing to forgive the count for his betrayal of his daughter, and the count himself being buried by a mine explosion. His death being assumed, Bartholomew plans marriage with Agnes after he has won some money in the lottery, but on the eve of the wedding the count returns and claims her (his own wife having conveniently died), so the end comes with Bartholomew finding consolation with the huge gorilla which killed Huber, and which he tended in the fair, and the ex-count who had renounced his title on the verge of matrimony with the girl. This ending is inartistic and does not shape itself with the audience's sympathy.

Mary Philbin's acting has already been referred to in terms of high praise, and one is glad to mention again the freedom from film convention in her expression of tender emotion. Norman Kerry is a typical Austrian officer and carries his part through with skill. George Hackathorne as Bartholomew, the hunch-back, portrays the wistful character that he knows how to interpret so well, and others that demand mention are Cesare Gravina as Agnes's father, George Seigmann as the brutal fair proprietor, Huber, and Anton Vaverka as the Emperor Francis Josef—a most excellent make-up. There are some delightful touches throughout the production, which exhibit the genius of a master-producer.

In large halls in city centres this picture will undoubtedly do very well, as it will gather the people to whom spectacular drama appeals, and will satisfy those to whom the tender pathos of Mary Philbin's acting will be attractive. It is this type of hall that will do best with the "Merry-Go-Round," a picture which gains much from the contrast of its earlier and later parts.

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w Productions.

Week's Pictures.

Boden's Boy.

Henry Edwards in a delightful part which gives opportunity for fine acting.

RELEASED BY HEPWORTH.

Length, 5,700 *feet.*

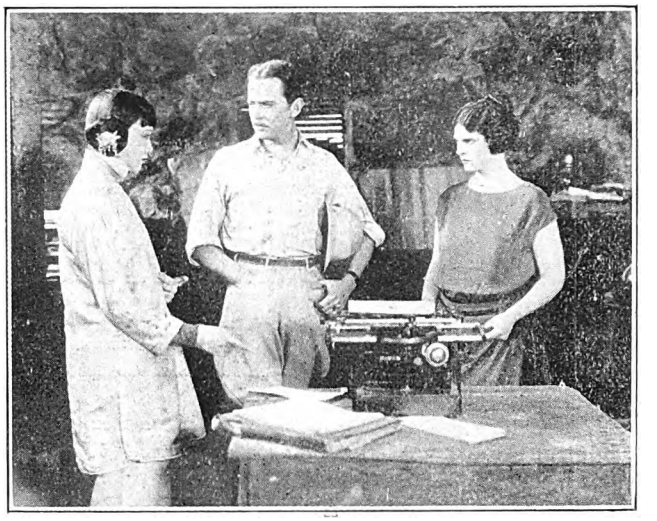
Release Date Not Yet Fixed.

ADAPTED from a novel by Tom Gallon, this picture has proved an excellent medium for Henry Edwards, who, as well as directing the picture, takes the principal rôle. It is that of another Kipps, but a more sensitive Kipps than Wells's, and one who, in the end, is reduced again to poverty through his over-generosity. The picture opens with a delightful strain of comedy, and this promises well for the picture throughout, but later this note is somewhat muted and the action calls for response from one's sympathy rather than from one's sense of fun. There are times, too, when the picture drags a little, but, notwithstanding this, the picture is a worthy product of the Hepworth studios, and as such should commend itself to a majority of exhibitors.

Henry Boden, a shop assistant in a small draper's establishment, is first met with as an interested spectator of a Punch and Judy show, when it suddenly occurs to him that he has overstayed his meal hour, and he hurries back to tremble before the bullying of his employer. Then a solicitor arrives with the information that Henry is the heir to £60,000. The solicitor engages a flat and a valet for him, and both these acquisitions cause him great discomfort. He is anxious that his money should do good to those who can profit by it, and he endows David Wayne, who, owing to his father's financial collapse, is faced with the disappointment of being unable to go to the university. David Wayne, he finds later, is in love with Barbara Pilgrim, his secretary, and although Boden himself has a liking for the girl, he surrenders her to his protégé. Then Barbara's father borrows so heavily from Boden that Boden can no longer keep his valet and his secretary, and in the end he has just saved enough from his £60,000 to buy a small cottage and provide an income for David and Barbara, who are seen at the close being ushered into their country cottage by Boden.

In addition to Henry Edwards, Henry Vibart makes quite a dignified and kindly solicitor, whilst Stephen Ewart's Christopher Pilgrim is a very sincerely acted character. Barbara Pilgrim is, of course, acted by Chrissie White, who carries her part through quietly and restrainedly, but none the less effectively. Throughout the picture there are some excellent little touches, and the picture opens and closes with a view of the city, which has a particular charm of its own.

This product of the Hepworth studios, although not so vigorous as might be demanded by some, will suit excellently those patrons of the kinema who are fond of a simple story interpreted effectively and charmingly.



SCENE FROM "DRIFTING."

Drifting

Priscilla Dean and Wallace Beery in a picture which works up to sensational climax.

RELEASED BY EUROPEAN.

Length, Seven Reels.

Release Date, January 21, 1924.

IT is sensation rather than the story that is the strong point of this Universal-Jewel, trade shown in London last week, and towards the close, when the big fight takes place between the opium interests and the Government, there is just that sense of strenuousness and confusion that many kinema patrons love. Unfortunately, the story is weak in several places, and at times does not tell itself clearly, poor continuity being largely responsible for this.

The high light in this picture is the acting of Priscilla Dean and Wallace Beery, both of whom put up a most excellent performance, while Matt Moore, J. Farrell MacDonald, William V. Mong, and Anna Mae Wong give excellent support. The picture is founded upon a stage play by William A. Brady.

Cassie Cook had played the opium selling game until fate and a bad shuffle compelled her to enter into partnership with her biggest rival, Jules Repin—and then the horror of the whole thing weighed down upon her, and she determined to quit and leave China before it was too late. She had bought a lot of new gowns on credit, believing in Repin's promise that he had a big shipment of opium coming in which would

SCENE FROM "HEARTSTRINGS."

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will give an entirely new aspect and importance to the Kinema Industry. It is a story of a new and refreshing type, combining human touches with acts of undying heroism; not brutal or distressing, but intensely moving and exciting.

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FIELD MARSHAL VISCOUNT ALLENBY.

"It will be a lasting record of the valour displayed by those brave men whom I had the honour to command; and a memorial of those Heroes who gave their lives in the cause, and whose bodies now rest in the hallowed ground for which they fought."

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THE TIVOLI, STRAND, W.C.,

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Her Royal Highness
PRINCESS MARY

HAS GRACIOUSLY CONSENTED TO BE PRESENT AT THE PREMIER PRESENTATION

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Admission will be by numbered and reserved ticket only.

EARLY APPLICATION IS REQUESTED.

Provincial Exhibitors who are unable to be present at the London Trade Show will have an opportunity of viewing

ARMAGEDDON

which will be presented for an Exclusive Season at a Leading Kinema in each territory, arrangements for which are now being made.

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REVIEW OF NEW PRODUCTIONS—*Continued*

give them both plenty of money. These gowns had to be paid for and Cassie's chum, Molly Morton, had to be taken out of the country before a growing taste for opium got final hold on her. So Cassie bet on a "sure thing" in the races—and lost! "But I'm going to get you out," she told Molly, and as a last resort she went back to the "game." Up in Hang Chow, a trouble-infested village near the poppy fields, she tried to trace the shipment Repin expected. A white man was there—supposed to be opening an abandoned mine. It was her business to find out if he was a Government inspector seeking the den of the dope dealers. She posed as a novelist, and he, believing in her, told her that he was there to fight the dope menace. Cassie felt like a cheat of the lowest order, and she turned against her comrades, but they, by trickery, found out what she had learned from the "mine superintendent." In a flash they set the little world ablaze with rebellion, and Cassie Cook battled for what she believed was the right cause, and out of it came a love that was clean and honourable.

It is in the race scenes that the thrills begin, and then, after a period of development, come those of the struggle in the half darkness and the fire, which results in the rout of the opium party. Here Priscilla Dean is seen to excellent advantage, and indeed throughout, whether she is expressing temper or triumph, determination or delight, her acting is sincere and thorough, and, in short, is what one expects from her.

A weakness at the close of the play is that Molly Morton, for whose sake Cassie Cook had undertaken risk, is left entirely out of the picture, so that one is not certain whether the desire to take her away from opium land and its temptations is in any way successful. Wallace Beery's Jules Repin is one of the best things he has done, and the character as shown by him exhibits strength and determination in a very consistent manner. These two artistes alone should make for the picture's success, entirely apart from other merits which it possesses, and working up, as it does, to some thrills towards the end, there should be many exhibitors who will find in this picture a sort of fare which their patrons love.

Heartstrings.

A British-made sob story, with a strong general appeal.

RELEASED BY B & C.

Length, 5,200 *feet.*

Release Date, *February* 11, 1924.

THIS is a simple story of simple folk, well told, and with a note of pathos that rings true in all its details. The adaptation of Mrs. Gaskell's famous story, "The Manchester Marriage," has amply preserved the main features of the book, and interpreted as it is by a strong cast of British artistes, there is a fine sense of atmosphere and humanity developed in the screen narrative. Many of the scenes in the story have been taken on the actual locations as described in the book, and this enables a number of excellent shots of Liverpool and Manchester to be given. The later scenes are enacted in London, and here also there is a good appreciation of a number of views of well-known localities in the metropolis.

The story opens with the departure of Frank Wilson, first mate of his ship, from Liverpool docks, after bidding farewell to his young wife and aged mother. Months pass and nothing is heard of Wilson. Then the ship is reported missing; finally comes the news that the vessel has gone down with all hands. Recovering from this terrible blow, the bereaved family is comforted by the birth of the first child; but the new happiness is mingled with bitter pain, for little Elsie is born a hopeless cripple. The two impoverished women move to Manchester, taking with them their devoted servant, Norah, and there open a boarding house, Tom Openshaw, a wealthy Manchester business man and bachelor, becoming their principal boarder. A warm friendship soon grows up between little Elsie and the staid bachelor, and when Openshaw is promoted to London he feels the hardship of parting with his little friend, so offers marriage and a home in London to the young mother. The union is happy in every way, and is blessed by the birth of a son.

Then Frank Wilson comes home. He has been cast ashore amongst savages, and there held prisoner for years, always yearning for his wife and dreaming of the child he had never seen. And now that he has fought his way back to civilisation he vows that no power on earth shall rob him of the woman he loves. But Norah, who intercepts his visit, shows him the two children sleeping in their cots, and he sees that to declare himself would mean the breaking up of a happy home, the ruin of three lives, and that poverty would deprive the cripple girl of all the luxuries that at present soften her sad fate. So he goes out into the night and ends his life so that those he loved might find that happiness he was unable to give them.

The production headlights in this story lie in its fine English atmosphere, its remarkably good characterisation, and in the strong element of pathos which surrounds the crippled child. There is often a sob and a pull at the heartstrings in the scenes in which the little cripple takes part. The acting is remarkably good throughout. The honours are easily held by Gertrude McCoy and Russell Thorndike in the parts of Norah and Openshaw respectively. Miss McCoy has rarely been seen to such advantage as in this really artistic bit of characterisation. Her conception of the faithful servant and maid of all work is admirable, and particularly so in the fine dramatic moments when the first husband returns. Russell Thorndike plays with fine restraint, always with sound judgment, and his work is very effective. A strong cast includes Sidney Fairbrother, Edith Bishop, Kate Gurney, Victor McLaglen, and little Cathleen French, who does remarkably well as the crippled child.

This is not a super picture, as many very ordinary films are often called, but it is a simple, well-told British story that will satisfy and please all classes of British audiences. And as such there is little doubt that it will make a strong appeal to exhibitors generally.

A Man of Might.

Cut-down serial that provides a feature with a plethora of stunts.

RELEASED BY VITAGRAPH COMPANY.

Length, 5,400 *feet.*

Release Date, *January* 28, 1924.

THIS is a film which, although containing a wildly improbable story, and although not altogether free either from inconsistencies, is a picture which, nevertheless, we confidently predict will do splendid business in the more popular halls, both by reason of the favour in which the stars, William Duncan and Edith Johnson, are held by a large public, and by the whirlwind character of the story, which is inevitable when fifteen reels of fast moving serial are cut down to feature length. Technically, the picture has much to commend it—the backgrounds being chosen with a decided eye for beauty, the casting being quite adequate, and the photography all that can be desired.

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REVIEW OF NEW PRODUCTIONS—*Continued.*

Briefly, the story concerns the quest for the six pieces of a chart which gives the bearings of a treasure chest discovered by a Captain Benson, who was wrecked on an uninhabited shore many years previous to the time at which the story opens. The

SCENE FROM "A MAN OF MIGHT."

chart is divided into six pieces—each held by a different man. One of the six, "Scarface" Mullen, endeavours to filch the Captain's portion of the map from him at the pistol's point. He is foiled in his attempt by young Eric Carter, the old mans' son-in-law, but the attack has proved too much for the elder man's frail strength. Before he succumbs, however, he tells Carter the story of the map, and charges him with the mission of recovering the treasure. Events now follow each other with a lightning-like rapidity. After a series of attacks and counter-attacks Carter and the other holders of portions of the map at last come into possession of the treasure, principally owing to the action of one Pedro Santos, who has played a lone hand until the final denouement, when he reveals himself to Carter as a man whom Mullen had tried to bluff into parting with his piece of the chart under false pretences. They secure the treasure, and after a fierce struggle with "Scarface," who has enlisted the help of neighbouring Indians, they return home to a belated honeymoon.

This, of course, is merely an outline of a story which teems with exciting moments. It is a film that cannot fail to do good business in popular halls, and more especially in the provinces.

The Gold Diggers.

Light, but very amusing comedy which should do well in every type of hall.

RELEASED BY F.B.O.

Length, 6,965 *feet.*

Release Date, *April* 28, 1924.

AFTER a rather trivial opening in which for quite half-a-reel very little happens, this picture developed into a comedy which, at the trade show this week, provided more laughs to the reel than one has known for some little time. The atmosphere, it must be confessed, is somwhat artificial, and the action at times extravagant, but the dearth of amusing comedies will make that a matter to be overlooked, as the picture gains strength as it proceeds, and except for a short length here and there keeps going to the end. Its title has nothing whatever to do with the rougher out-West scenes, but epigrammatically describes those of the gentler sex who make it their business to get as much money as possible out of foolish men who associate with them. Here and there may be found a vulgarity or two, but these may be easily cut out without disadvantage to the picture as a whole.

Wally Saunders, a young and wealthy man-about-town, falls in love with Violet, a chorus girl, and his uncle, Stephen Lee, determines to rescue him from a mesalliance. To further the happiness of Vi and Wally, and still keep the millions for Wally, Jerry decides on a bold course, that of bringing Wally's uncle, Stephen Lee, into her apartment. He readily comes, accompanied by his lawyer, Blake, meaning to clear out the den of what he calls gold diggers. Mabel soon has Blake in her power and is digging for all she is worth, while Lee falls a victim to Jerry, who poses as a bad chorus girl who means to marry Wally.

At an elaborate party given in her room, she tries out her scheme, and has Vi act the cute, innocent girl whose greatest thrill in life consists in lighting the match for Lee's Coronas. Everything fails; in despair she tells Lee—whom she secretly cares for, unknown to him, to come back after the party is ended; this done, she makes him drunk, and, pretending to be tipsy herself, tells him what a bad vamp she is, and that she had stolen Wally from sweet little Vi. Lee proposes, then something is said that makes him think himself spoofed, and he leaves in high dudgeon.

The plotting has exhausted Jerry, who takes to her bed. Her friends urge her to call up Lee, but pride prevents her, as it does him. Days pass; suddenly Lee comes, proposes a second time, and gives his consent to Wally's marriage.

Hope Hampton is the principal character as Jerry Lamar, and, in addition to her, Louise Fazenda as Mabel Munroe contributes quite a lot of fun to the story. Wyndham Standing has a rather dignified part as Stephen Lee, the uncle of Wally Saunders, and the rest of the cast give excellent support.

SCENE FROM "THE GOLD DIGGERS."

Vaudeville and dance and dinner scenes are plentifully sprinkled through the picture, so that those to whom this type of entertainment appeals will find this an attraction, and, trivial as much of the picture is, it will probably do well.

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REVIEW OF NEW PRODUCTIONS—*Continued.*

Sinner or Saint.

Betty Blythe in modern Society picture of fair average standard.

RELEASED BY VITAGRAPH.

Length, 5,200 *feet.*

Release Date, *April* 7, 1924.

THE story of this picture is from the pen of Dorothy Farnum, and deals with modern society life. The picture is excellently produced, and a great deal of care has been taken in getting atmosphere into many of the best scenes, but the story is very patchy, and here and there exhibits considerable weaknesses. The chief of these lies in the incidents where Paul Reynolds, having been told by his prospective

SCENE FROM "SINNER OR SAINT."

father-in-law of the existence of another daughter, a step-sister to his fiancee, has not sufficient common sense and imagination to realise that the young woman with whom he finds his father-in-law is the other daughter. Of course, this misunderstanding allows the picture a greater length, but this and one or two other weaknesses rather mar what is otherwise quite an acceptable picture.

Paul Reynolds is engaged to Marguerite Roberts, and suddenly finds that a friend of his has shot himself through a hopeless infatuation with Mlle. Iris, who is a spoof spiritualist and fortune teller. Indignant at the loss of his friend, he enters the room of Mlle. Iris, exposes the machinery of the seance, and instigates a prosecution. She, in her turn, pleads that the prosecution may be withdrawn, and Reynolds falls in love with her. Later he hears that Roberts, his fiance's father, has set up an establishment for Mlle. Iris, but, notwithstanding the fact that Roberts has already confided to Reynolds the fact of the existence of another daughter, Reynolds misunderstands, and it is not until a good deal of action has taken place that he appreciates the relationship. By this time a former accomplice of Mlle. Iris has endeavoured to coerce her into going away with him, when Reynolds appears on the scene. A struggle takes place and the man falls from a pistol shot. Later, in exchange for a cheque, Roberts gets the wounded man to confess that the shooting is accidental, and Paul is freed. Marguerite Roberts has fallen in love with someone else, and Iris and Reynolds are now free to marry.

Betty Blythe is Mlle. Iris, and in the course of the picture has an opportunity of displaying herself in very beautiful dresses. William P. Carleton is Paul Reynolds, and Gipsy O'Brien is Marguerite Roberts, and these two make some excellent support for the star.

The scenes are very well contrived and the photography is good, but the chief weakness lies in the improbable story, with its rather artificial situations here and there.

There is a public for this type of picture as a second feature, and in halls which appreciate scenes rather than the story, it will probably go well.

The Snow Bride.

Good average second feature with attractive snow country scenes.

RELEASED BY GAUMONT CO., LTD.

Length, 5,203 *feet.*

Release Date, *January* 17, 1924.

THIS picture opens with rather a good shot of the snow country, and much of the action is carried on amid exteriors which have all the charm of the snow-clad countryside. The story has many points of likeness with other pictures which have gone before, and its characters are also familiar. The innkeeper, the fur dealer, the unscrupulous thief of pelts, the sheriff, and the villain all find a part in this picture.

The story tells itself logically and clearly, although towards the end the imprisonment of the supposed murderess runs rather slowly. The scene where the avalanche sweeps away the scaffold is very well photographed and presented.

At the trading post of La Paix, in the vast bush country of Canada, dwells Gaston Leroux and his daughter, Annette. Gaston, an innkeeper, also deals in furs, and one evening is visited by Indian Charlie, an unscrupulous Chief who exists by the theft of furs, and who in evading capture has shot the sheriff, Andre Porel. Gaston refused to buy the stolen pelts, but finally agrees that the Indian should return later for the money. Meanwhile, Annette finds the wounded sheriff and brings him to the inn. A doctor dresses the wound, and also leaves a drug, a few drops of which will give him sleep.

The days pass, Andre recovers, and between him and Annette love is aroused, much to the disgust of Paul Gerard, a rich trader whose attentions Annette has repulsed. Indian Charlie returns and, demanding money from Gaston, is killed in the ensuing struggle. Gerard, who witnesses the murder, agrees to shield Gaston if he will influence his courtship with Annette.

Later, the Indians finding the body of their chief demand justice, and Andre, as sheriff, promises to trace the murderer. Andre asks Gaston for his consent to his marriage with Annette, but is brusquely refused. After Andre has gone Gaston makes confession to Annette of the murder, and to save him she consented to marry Paul.

On the wedding night Andre returns, and, finding Annette married, departs. Paul, drunk and flirting with Leonie Robert, a vamp, bids Annette prepare to depart. She meditates suicide and pours the drug that the doctor has given her for Andre into a glass, fills it up with wine, and writes a letter to tell him that she died rather than live with Paul. Paul enters and, seeing the wine, drinks it and dies. The horrified guests send for the sheriff, and Leonie, who loves Andre, destroys the letter.

On trial for her life Annette is condemned to die. On the morning of the execution the procession proceeds to the scaffold in a howling blizzard. Gaston determines to save his daughter by confessing the crime. At that moment an avalanche crashes down and smashes the scaffold, killing Gaston. The event terrifies Leonie, who confesses that she has destroyed the letter.

Alice Brady contributes to the part a sincere bit of acting, and Mario Majeroni makes a fine Gaston Leroux. Maurice B. Flynn's Andrea Porel is a trifle colourless in places.

The picture, in spite of one or two difficulties, hangs together very well, and should be found an acceptable second feature.

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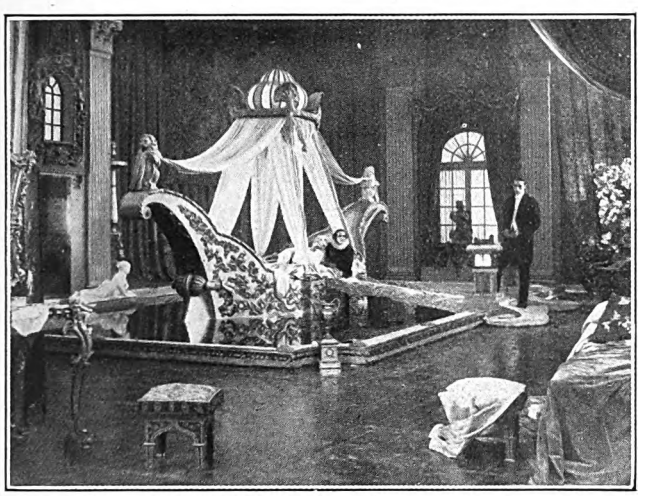
REVIEW OF NEW PRODUCTIONS—*Continued.*

Sodom and Gomorrah.

An ambitious, spectacular picture with remarkable scenic effects.

RELEASED BY F.B.O.
Length, 7,400 *feet.*
Release Date, Not Yet Fixed.

IN this picture the German producer has taken a plunge into Biblical history, and depicts with some realism two episodes therefrom, the second and more important being an altogether engrossing presentation of the destruction of Sodom and Gomorrah. The story is of to-day and is sordid and commonplace, the two episodes referred to being treated as fade-backs of considerable length. It is, perhaps, an ingenious, if not



SCENE FROM "SODOM AND GOMORRAH."

original, plan of introducing colour, warmth, and action into a hackneyed theme; but it is a method open to serious objection, because the story suffers from the incursions into an entirely different atmosphere, and there is always the danger of an anti-climax.

The story itself is of entirely minor importance, in comparison with the introductory themes. It is built around Laura Wendland, whose mother, poor, but ambitious, induces her to sacrifice the choice of her heart to wed Nicholas Hood, a grasping and ruthless man of wealth. At the betrothal, the rejected lover shoots himself in a fit of despair, and Laura, heartbroken, is brought to a realisation of the worldly bargain she has made. This awakens in her heart an undying hatred for Hood, and the lust of vengeance induces her to strike at the man through the only being for whom he has any true love—his son. This youth, despite the efforts of his tutor, a worthy priest, falls readily into the snare. The priest, in order to impress his pupil with the enormity of his infatuation, recites the first episode, in which another such a woman brings ruin and degradation in the ancient days. But the boy persists, and stands on the brink of ruin when to Laura comes the dream of the second episode, and terror-stricken she turns from the path of sin, goes to her lover, who is happily only wounded, and all ends satisfactorily.

It is evident that the direction has concentrated on the main episode which carries the title to the picture. The incidents of the story in modern dress are commonplace and fail to interest. The first episode, in which the star impersonates a famously wicked queen in bygone ages, is altogether unconvincing and utter piffle. It could be cut out in its entirety without any loss except that of footage. But the story in the second episode, which is that of Lot and his wife, and covers the destruction of the wicked cities, is very well sustained, realistic, and vivid. In this, our heroine is somewhat of a wanton, and when the fire rages, and the buildings topple and fall to the ground, she realises her wickedness, and is rescued by her husband in time to flee the city. Despite the caution not to look back on the ruins, woman-like she must have a final glance at the scene of many conquests, and is promptly turned into a pillar of salt. Such a fate is not very alluring to the modern girl, and Laura accordingly mends her ways when she wakes up.

The most attractive feature of a picture that has little entertainment value is undoubtedly the spectacular scenes, and the very able handling of the enormous crowds which take part in the Biblical episodes. Otherwise there is little that is appealing to the average kinema audience, which takes its drama seriously. The acting is always good. Lucy Doraine, in the lead, is effective and pleasing, and does her best in some hopeless dramatic situations. Photography and lighting are excellent.

Her Sturdy Oak.

Walter Hiers and Wanda Hawley in light comedy of domestic life.

RELEASED BY GAUMONT CO.
Length, 4,556 *feet.*
Release Date, January 21, 1924.

THIS Realart picture has for its theme a rather novel idea, and manages to tell its story with sufficient lightness to make it quite an attractive second feature in any type of hall. It is a little extravagant at times, and makes a few demands upon one's credulity, but one does not press that objection too far when comedy is the essential element of a picture.

Samuel Butters, genial and stout, fancies himself a poet. He has invested his money in the ranch of his fiancé, Belle Bright, a hard-headed business woman of forty, who runs the ranch and gives Sammy monthly interest on his money. Bored with the atmosphere of the ranch and with Belle, who does not inspire him, Sammy decides on a holiday. In town, Violet White, another victim of boredom, yearns for romance. Archibald Mellon, a crony of her mother's, is anxious for the hand of Violet, but has been refused. A clinging vine, she requires a sturdy oak to lean on rather than a gilded lily like Mellon. A desire for change brings her to the same resort as Sammy.

Sammy and Violet meet and fall in love at sight. Sammy's sturdy appearance appeals to the wispy, modest Violet, and the lovers repair to Belle's ranch to effect Sammy's release. Sammy explains that he wants a woman he can protect, not one that mothers him. Belle calls Sammy several sorts of fools and finally frees him from their engagement. To Slim, the ranch foreman, who loves Belle, she confides that Sammy will soon feel the pinch of poverty and be glad to return to the ranch. However, Sammy and Violet get married, set up house in style, and it is not long before the banking account is overdrawn, creditors' bills come pouring in, the landlord demands rent,

WHO IS
THE NAKED MAN

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REVIEWS OF NEW PRODUCTIONS—*Continued.*

and the publishers decline Sammy's poems with thanks. A visit from Belle—who still holds to the idea that Sammy will return to her—finds the couple in a desperate plight. Belle urges Sammy to come back. Sammy rises to the occasion and orders her out.

Months pass, and the sturdy oak and the clinging vine, reinforced with two little shoots, find the milk question a problem. Belle resorts to strategy, and under the pretence of repairs to the ranch stops Sammy's monthly allowance. Then the landlord turns the little family out. The sturdy oak buys a deserted shack in the hills, and finds that a colony of bees has been using the chimney as a hive. The honey brings in, under Violet's management, a golden harvest. Sammy hopes to clear off the mortgage, but Belle buys it and gives him ten days to repay or clear out. Sammy knows Slim wants to marry Belle, so sells him his interest in the ranch and pays Belle off. Belle's new partner soon shows her the futility of pursuing poets, and peace reigns in the little shack—till the bees begin to swarm, and on this comedy note the picture ends.

The fatness of Walter Hiers lends an additional humour to his rôle as a poet, and whether he is writing his poems or bathing the baby he manages to infuse quite a pleasant humour into his presentation. Sylvia Ashton as Belle Bright gives a very good presentation of the plump, hard-headed woman, and whether in the masculine attire of the ranch or feminine off-duty dress she carries her part excellently through. Wanda Hawley has not a big part as the wife, but keeps it fresh almost throughout. There are some rather fine shots of the countryside in the picture, which here and there give it a delightful value, as these are emphasised by good photography.

The Ghost Breaker.

An absurd story, starring Wallace Reid and Lila Lee—not up to Paramount standard.

RELEASED BY FAMOUS-LASKY.

Length, Five Reels.

Release Date, March 27, 1924.

IT is impossible to get very enthusiastic about this production In the first place the story is ultra-absurd, and at no point carries the least conviction. In the second place the producer has failed to make the best use even of the poor material offered him, and, to make matters worse, the company just lounge through their parts as though they, too, had an extremely low opinion of the plot in which they were engaged—as well they might have. "The Ghost Breaker" takes us back at a bound to the charade stage of film production—a game got up between the director and his cast, without coherence, plausibility or point.

Scene from "The Ghost Breaker."

Wallace Reid takes the part of the "Ghost Breaker"—a chivalrous American knight who befriends a Spanish lady having a castle in Spain, in the vaults of which is supposed to be buried untold wealth. A villain who desires both the lucre and the lady has employed some minions to act as "ghosts"—armoured and otherwise—in these subterranean regions in order to frighten away anybody who should come looking for the treasure. When the heroine's knightly defender gets to work underground the "ghosts" come out and fool around, but are eventually diverted by the American's black servant, who lures them away to gamble with dice. The villain is killed while attempting to frustrate the hero, the "ghosts" are shown up for the frauds they are, and it is finally discovered that the "treasure" itself is a myth. The play ends, of course, with the usual sentimental cliché for hero and heroine.

The business with the "ghosts" yields one or two striking bits of kinematography, but beyond this the latest Lasky picture has little to offer which can be unreservedly commended. At least a quarter of the production is ostentatious padding which has nothing whatever to do with the main theme. It is a pity that Wallace Reid—so patently near the end of his career at this time—should have been screened at all in such an inferior production.

Century Comedies.

Crisp, clever comedies that should find a place in many programs.

RELEASED BY EUROPEAN MOTION PICTURE CO.

Length, Two Reels.

Release Date, Not Yet Fixed.

THERE is a snappiness and zest about these Century Comedies which should make them good fill-ups almost anywhere. The three shown by European's in their private theatre this week were "Buddy at the Bat," featuring Buddy Messinger, an essentially boyish boy; "The High Kickers," a conventional comedy on Mack Sennett lines; and "One Exciting Day," featuring an amusing newcomer to the screen, one Billy Engle, whose vicissitudes at the hands of a band of Bolshies in an under-sea explosive factory are likely to provoke hilarious merriment, especially from the younger members of an audience.

With excellent technique and plenty of movement, these pictures are the ones to which exhibitors in search of good one and two-reel comedies would do well to give their attention.

Zev—Papyrus Race.

Official film record of first international horse race proves interesting picture which is bound to do good business.

RELEASED BY PATHE.

Length, 2,000 feet.

Release Date, Immediately.

A SPECIAL Press view of the Pathé film of the Zev—Papyrus race was given at the New Tivoli last Wednesday prior to its public exhibition at that theatre the same evening. Interesting details of the training of both horses and pictures of Papyrus' journey precede the film of the race proper, and shots of the great crowd that assembled to see the contest bear witness to the great enthusiasm which was aroused. The film concludes with excellent pictures of the actual race and slow motion films of both horses in action. This picture, by reason of the immense interest which its theme has evoked, is bound to attract big audiences wherever it is shown.

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REVIEWS OF NEW PRODUCTIONS—*Continued*

The Kickback.

A story of the Mexican border on commonplace lines.

RELEASED BY WARDOUR.
Length, 5,000 *feet.*
Release Date, *March* 3, 1924.

THIS is a poor Harry Carey production, and will be a keen disappointment to the fans who like their cowboy stuff hard-baked and red-hot. This is really a story of the lawless Mexican border, on Western lines, with the inevitable sheriff, inhospitable jail, and crowds of ruffians in place of the gentle cow-punchers. But its inherent weakness lies in the star himself. He does very little to vindicate his position as a famous Western stunt maker, and instead of doing things, lets other people work out his vindication. For instance, when he is in jail in the final scene, it is a reasonable expectation that he will make a good "get-away." But no! The ruffians come for him and prepare to lynch him. And when he, at last, meets the arch-villain face to face, he allows Providence to interfere, instead of spilling the crime-eater's last drop of blood!

The trouble arose over a valued water-hole, the only drinking place for stock between the mountain grazing lands and the Rio Grande. The owner is Harry Redding, and he is engaged to marry Nellie, the refined little waitress at the nearby café. The villain, who covets the water-hole and also Nellie, is Arnold Price, an unscrupulous sheep owner, who plans to send Harry across the border for some cattle he has bought, and provides him with forged documents to pass the border police. The latter, being informed of the position by Price's agents, make things very lively for Harry, who spends some time in prison. On his escape, he starts to level up with his opponents, and after some fighting he puts them out of action, and recovers his property—and Nellie.

There is a wealth of mountain scenery in the production, and this constitutes its chief attraction. Some of the scenes amid the Arizona deadlands are very effective, and the climax in which the motor-car is hurled over the cliff is well done. But the picture, on the whole, is not up to the average Western drama, nor is Harry Carey seen at his best. His acting is always sound, but there is an absence of brisk action, of the rush and surge of conflict, and of the riding stunts that usually characterise this class of picture. The star is adequately supported, and the photography is good throughout.

SCENE FROM "THE KICKBACK."

FILMS AND FIRE
L.C.C'S NEW PROPOSALS

THE report of the Theatres and Music Halls Committee of the London County Council, which was down for discussion before the Council last week, makes some suggestions which will be considered as serious by many members of the film industry. It contains proposals that the Home Secretary should be asked to take the necessary steps to increase the penalties under the Cinematograph Act of 1909, and the purpose of the Act should be extended to cover the exhibition of non-inflammable films. The recommendations also referred to the necessity for obtaining statutory power (i) to close temporarily any premises licensed by it for performance, including kinematograph exhibitions, if such premises are, in the opinion of the Council, unsafe as regards danger from fire or otherwise, and (ii) to revoke the licence for any such premises at any time on the ground that the licensee is not a fit and proper person to hold a licence or that the premises are unsafe.

In connection with the last-mentioned suggestion, the Committee points out that the Cinematograph Act, 1909, does provide for the revocation of the licence in certain circumstances, but the machinery for immediate action in regard to danger from fire is ineffective. The recent regulations issued by the Home Office contain a new clause to the effect that every licence under the Act shall contain a clause providing for its suspension by the licensing authority in the event of the building becoming unsafe. There had been a number of cases of places of public entertainment in which the Committee had had to take urgent steps for the remedying of defects on account of premises being dangerous from the point of view of safety from fire; for example, the electrical installation has been allowed to deteriorate until its condition has become dangerous. The new regulations should materially assist in meeting this state of affairs as regards kinema halls, but the Committee were of opinion that the Council should have statutory powers.

With regard to non-inflammable films, the Committee reported that it had been the practice to deal with the matter in the same manner as if the film were inflammable, the reason being that it is extremely difficult to ascertain definitely whether the whole of a film is non-inflammable. The effect, however, was to penalise the licensed halls and to induce exhibitors of non-inflammable films to use unlicensed halls. At present non-inflammable films are only used to a somewhat limited extent, but if the use of such films became general the powers of regulation of kinematograph halls under the Cinematograph Act would be practically valueless, and the question would arise whether such exhibitions were to be subject to any control. Before this could be obtained further legislation would have to be passed. At those places at which music was also given at an exhibition with non-inflammable films the Council would have, or might assume, some control by virtue of its position as licensing authority in respect of public music. The Committee were of opinion that the Home Secretary should be asked to promote legislation for the control of kinematograph exhibitions by means of non-inflammable films.

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Bristol C.E.A's Busy Meeting

Posters—Defaulters—Grading—Film Reports—The British Film Week

MANY varied matters were considered at the meeting of the Bristol and West of England Branch of the C.E.A., which was held on October 23 at the Bristol Chamber of Commerce, under the presidency of George Rees. There was a good attendance of members.

S. H. Justin wrote explaining that he would be unable to attend, as after the General Council meeting he was proceeding to Paris for the International Conference. It was announced that W. S. Chamberlain, of the Magnet Kinema, had been elected a member of the Association.

A Bristol Committee.

The Secretary said he had received a letter from the Lord Mayor asking that a member of that branch should be nominated for membership of the Bristol King's Roll Committee.

The Chairman mentioned that he also had received a letter on the matter asking him to nominate a member for the committee, but he had replied that it was impossible for him to accede to the request as the matter did not come within the scope of the whole of the West of England Branch, but he would bring it before the Bristol members. Mr. Rees said it was a matter for the Bristol members; if they wished to be represented on the committee they should appoint one of their number.

It was decided that H. Tomkins should be appointed to represent the branch on the committee.

Prices of Posters.

A communication was read from the General Secretary, which enclosed a letter from the London and Home Counties' Branch, which the General Council had decided should be circulated amongst the branches. After some discussion it was decided, on the motion of E. A. Tasker, seconded by W. G. Spicer, that the branch should support any movement whose object was the reduction of the price of posters, and expressing the hope that the reduction would be a large one, so that it would not be necessary for the matter to be brought up again.

Defaulting Members.

The Secretary said he had received an urgent letter from Gavazzi King regarding local members who had not paid up their subscription. There were five members of the branch whose subscriptions, due in June last, were still unpaid.

It was decided to send another application for payments, and if by the next meeting the subscriptions were still unpaid, and if no reply had been received the defaulters should be struck off the roll of members.

A Regrading Appeal.

E. A. Tasker asked the meeting to support him in an appeal for a reclassification of the Zetland Road hall. He pointed out that while the North Bristol Baths Kinema, which had a larger seating capacity, was graded C, the Zetland Road house was classed as a B hall. The appeal was supported by the chairman, who thought there should be a reclassification.

W. Rust thought they should not reclassify a hall because of its opposition. He was not against the regrading of the Zetland house; it was the principle of the thing which he had in mind. They must not take into account the opposition when classifying a hall.

It was stated that the Baths Kinema was graded C owing to the fact that it was only open for five months during the year.

The Chairman said it did not matter how many months during the year a hall was open; it should be graded according to the seating capacity. In this case the Baths Kinema should go up or Zetland Hall come down. He considered the meeting should support Mr. Tasker's appeal for a reclassification. A proposal by W. G. Spicer that the General Council be approached on the matter and the anomaly pointed out that the Baths Kinema was a C hall while the Zetland Road house was graded B, did not meet with the support of the meeting. After further discussion it was decided that the matter should be held over and placed on the agenda of the next meeting.

A Local Committee for Film Week.

It was decided to support a suggestion made by H. Tomkins that on the opening day of the Film Week in the area they should endeavour to arrange for a speaker to attend the weekly luncheon of the Bristol Rotary Club and give an address on "British Films." The Secretary said that every hall throughout the area should try to get down local public men to say a few words on the importance of British films during the film week. H. Tomkins, F. G. W. Chamberlain, G. H. Blackburn, E. Harris (Triangle), W. Rust, E. A. Tasker, and S. H. Justin were appointed as a committee to deal with matters in connection with the British Film Week in the area covered by the branch.

A sub-committee, composed of W. Rust, G. H. Blackburn, and H. W. Froude, was appointed to deal with the local invitations for the London luncheon on November 14.

New Regulations.

The Secretary read a letter from Gavazzi King dealing with the new Home Office Regulations. Discussion on the matter was postponed to the next meeting. G. H. Blackburn drew the attention to the following fresh clause inserted in the new licences issued by the Bristol Licensing Justices: "In the event of any failure on the part of the licensee to carry out the Regulations dated July 30, 1923, made by the Secretary of State under the said Act, or of the building becoming otherwise unsafe, or of any material alteration being made in the building or the enclosure without our consent, we, the said Justices, may suspend this licence."

Film Reports in Alien Hands.

W. G. Spicer asked how C.E.A. Film Reports, which were supposed to be of a private and confidential nature, and intended for members only, got into the hands of renters. Recently a film traveller showed him a dozen copies of the C.E.A. Film Reports. The Secretary said he had had similar cause for complaint with regard to the minutes of the meetings circulated to members.

Mr. Spicer said there was certainly a leakage somewhere. In the instance which he mentioned it was not a case of a renter having got hold of a single copy of the Film Report; this traveller had a bundle of about a dozen which he pulled out of his pocket. It showed that someone had access to the Film Reports in bulk and that they could extract a good number. It was agreed that a letter should be sent to the General Secretary calling his attention to the matter.

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GAUMONT'S NEW SCOTTISH MANAGER.

Mr. Ritson Bennell's Trade Activities.

(FROM OUR GLASGOW CORRESPONDENT)

RITSON BENNELL.

THE appointment, recently made, of Mr. Ritson Bennell, as manager for Scotland, on behalf of the Gaumont Film Co., Ltd., should mark an important stage in the activities of this old-established renting house, and it brings into the field of territorial responsibility a man of fine executive ability.

A son of the late J. J. Bennell, who was designated "the father of the trade in Scotland," Mr. Ritson Bennell has been connected with the business all his life. He is still a young man. Receiving an excellent education—he is a University man—Mr. Bennell's early experience of the trade was gained in England. London renting houses knew him as the representative of his father's interests, which in 1920 became the B.B. Pictures, Ltd.

In C.E.A. affairs Mr. Bennell has taken a prominent part. During his period as chairman of the Scottish Branch the business was conducted in a very expert manner, due, to a large extent, to the powers of the chairman, who guided the matters under discussion along well-defined lines, which gave ample scope for the full ventilation of considered opinions.

Mr. Bennell has also taken part in other public spheres, and, as a member of the Rotary Club, his association with that widespread organisation has been useful. He has always been a prominent member of the Scottish Cinema Trade Benevolent Fund.

When Mr. Ritson Bennell severed his connection with the exhibiting side he joined the staff of Goldwyn in Glasgow. He is a director of the B.B. Pictures, Ltd., and in his spare time when not found on the golf links may be seen engrossed in an historical volume.

He has succeeded Mr. Robert Booth, who has been translated to another sphere of Gaumont's extensive business, and both on the exhibiting and renting side of the trade many friends will watch with interest the future career of Ritson Bennell.

W. G. Faulkner asks us to state that the issue of his report on "The Wolf of Tibet" by the Regent Film Company was not done with his consent, and that his reports are in the nature of private and confidential reports, and are so marked.

WHERE IS THE NAKED MAN

SCOTTISH NOTES AND NEWS

(FROM OUR GLASGOW CORRESPONDENT)

I HEAR that Mr. Abe Fletcher, the musical director of the New Picture House, Edinburgh, has left the Prince's Street house for pastures new. He had the spot-light on him during many choice musical interludes, and he will be greatly missed.

* * *

The La Scala, Saltcoats, has returned to films, and Mr. Kemp signalised the change over from vaudeville by screening British stuff of first-rate quality.

* * *

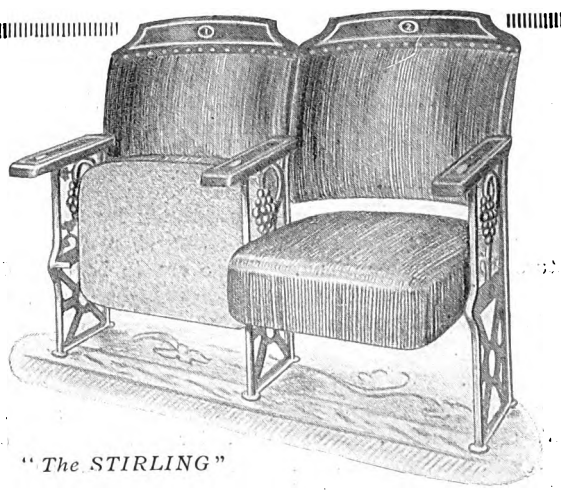
Ayr Gaiety Theatre has also begun a short season of films, leading off with "The Faithful Heart." This was followed by "If Four Walls Told." Mr. Day, the manager, hopes to continue giving his patrons fare of the same high quality.

* * *

"How We Wireless" was a special interest film exhibited at La Scala, Helensburgh. Mr. Douglas Watson, the manager, believes in being thoroughly up-to-date, for the radio craze has got the Dumbartonshire folk up all night!

* * *

Mr. Thomas Pirie, who, by the way, has spent several years in the Argentine, has been appointed to the manager's chair of Vitagraph's Glasgow Branch. Mr. Pirie is one of the best-informed men in the trade, and this fact, coupled with his natural business acumen, should make him a valuable asset to the company.



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News and Notes from Newcastle.

An Eye on the Justices—Structural Alterations—Ideal Program —"The Pilgrim", and Other Western Import Winners

From our Newcastle Correspondent

MR. F. W. MORRISON, the delegate of the Northern Branch of the C.E.A. to the National Council of the Association, paid a visit to the North Shields Rotary Club last week and treated the members to an address on the kinema industry. There are several of these clubs in the district, and many of them have invited Mr. Morrison to speak to them on this particular subject. In accepting the invitations Mr. Morrison had an eye to business, as many of the members of the clubs are Justices of the Peace, and Mr. Morrison is hopeful that the facts he was able to put before them in relation to the trade will bear fruit when the question of kinema licences comes up for consideration by the magistrates.

Alterations at Kinemas.

Applications for permission to make alterations at kinemas in Newcastle, as well as the transfer of licences, were considered last week by the Newcastle Justices. On behalf of the Queen's Hall Company, Mr. Stafford applied for permission to erect a turnstile outside the door which leads from the café at Dove House into the Queen's Hall itself. At present there was nothing to prevent people from going from the café into the kinema. The licensee of the hall, Mr. Sloane, said the object of erecting the turnstile was to protect themselves against any communication between the café and the hall. Persons had been turned back who had found their way from the café into the hall. In reply to the Magistrates, Superintendent Potts intimated that there would be no obstruction by the erection of the turnstile, and it would not interfere with the safety of the public. The application was granted.

Patrons' Comfort.

Another application which was granted by the Bench was for the provision of a couple of swing doors at the Imperial Picture Hall, Byker Bank. These are to be erected at the entrance with the object of preventing draughts, and will greatly add to the comfort of the patrons.

Grainger Renovations.

The Grainger Picture House, Newcastle, was closed on the night of Saturday, October 27, for the purpose of being renovated and redecorated. An alteration which has been approved by the local Justices is the removal of the pay-box from the centre of the entrance to one side. This will be carried out while the hall is closed. The hall will be reopened on November 12 under the personal supervision of Mr. George Black, of the Queen's Hall, Newcastle, who has recently joined the company. The star film for the opening will be "Circus Days."

Stoll Picture Theatre.

The Newcastle Justices have granted the transfer of the licences of the Stoll Picture Theatre, Westgate Road, and the Tyne Buffet, to the new manager, Mr. Harry Samson, who has taken over the duties recently discharged by Mr. Randolf E. Richards, who has left the district.

Ideal Going Strong.

Mr. B. Rose, the local manager for Ideal Films, is experiencing a good demand for his wares, and he informs me that "Out to Win," "Hutch Stirs 'Em Up," and "Should a Doctor Tell?" are all going strong, and the Hepworth picture, "Strangling Threads," has been booked to several halls. The next Hepworth picture Mr. Rose will screen to the showmen will be "Boden's Boy," on November 12. In addition he has three supers coming along, "Old Bill Through the Ages," "I Will Repay," and "Mary Queen of Scots."

Papyrus and Zev Race.

At the office of Fox Films I learned that the film of the race between Papyrus and Zev in America has been heavily booked in the territory, and was on view at several halls in Newcastle during the week.

"The Pilgrim."

Last week Charlie Chaplin's latest, "The Pilgrim," was screened at Newcastle, and proved a great box-office attraction. Mr. F. W. Morrison, of Triangle Plays, who is handling the subject for this territory, informs me that it has been heavily booked all round. He has also quite a number of forthcoming attractions, among them being "Jacqueline," screened to the trade on November 2. This will be followed by "Temptation" on November 16, and at intervals of a week by "Lost in a Big City," "Man and Wife," and "The Broken Violin." He is also handling the serial, "A Dangerous Adventure."

A BIG COSTUME PICTURE

"BEAU BRUMMEL" FROM WARNER BROS.

MORE than 800 costumes typifying the periods of 1795, 1814, and 1821 have been assembled for the filming of the screen version of the famous Clyde Fitch play, "Beau Brummel." This production is easily the most pretentious offering every attempted by the Warner Organisation. In the title rôle John Barrymore will wear fifteen different costumes throughout the action of the picture, and an equally large number of changes will be made by the other prominent members of the cast, which is comprised of 23 people. Mary Astor, who will play the rôle of Lady Marjorie Alvanley, has been costumed for eight gowns, and Irene Rich as the Duchess of York will use twelve gowns. Williard Lewis is seen in the prominent rôle of the Prince of Wales, utilising eight costumes, Carmel Myers as Lady Hester Stanhope will wear seven gowns, and the remaining members of the cast will also be provided with elaborate costumes. For the filming of "Beau Brummel" there will be used a large number of extras, including 300 French soldiers, 50 members of the French Nobility, 300 courtiers, and 60 officers of the Tenth Hussars. No effort is being spared to make this production accurate as regards costumes and setting.

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THE TRIAL OF EUGENE ARAM

ARTHUR ROOKE'S METHODS OF DIRECTION

THE story of "Eugene Aram" has been told, both by Tom Hood in his well-known poem and by Lord Lytton in his less known but excellently planned novel. Both of these were based upon an event in history which took place in the middle of the eighteenth century, and Granger's at their Granger-Davidson studios at Walthamstow have this week been interpreting for the screen the story as it appears in Lord Lytton's novel.

A FILM RENTER representative was present on Monday last when the trial scenes were being taken. The whole of the studio interior was used for the set, which was built to represent the court of York in which Eugene Aram appeared for his trial, and in addition to the principals, Arthur Wontner who is taking the part of Eugene Aram, Barbara Hoffe who is Madeline Lester, C. V. France who is Squire Lester, James Carew who is Housman, Lionel Tennyson who is Walter Lester, Mary Odette who is Ellinor Lester, and Bromley-Davenport who is Corporal Bunting were present for the big scene.

Mr. Arthur Rooke, who is producing the picture, had gathered together an impressive crowd to represent the spectators present at the trial. Mr. Rooke's method of producing is entirely his own. There were, on Monday morning, none of the lengthy rehearsals which one finds in other studios, for Mr. Rooke's method is rather to induce an atmosphere by explaining the circumstances of his scene, and then leaving it to the individuals of his crowds to interpret according to natural ability.

The crowd, having been dressed and prepared for the scene, took their places on the low benches in the body of the court, the jury took their places in the box, the judges their seats on the rostrum, while the soldiers and barristers occupied the space immediately before the judge's bench. Then Mr. Rooke in an address which lasted ten minutes told the story of Eugene Aram, and appealed to them to behave as they naturally would were they witnessing a real trial of a murderer, upon which his life depended. That over, the shooting began, and after just one preparatory rehearsal, lights were switched on and the scene taken. One scene followed another with great rapidity, and it was anticipated that by Tuesday evening, that is in two days, ninety-six shots would have been made of the court scene, as arrangements had been made to do the open-air exteriors at Torquay on Wednesday.

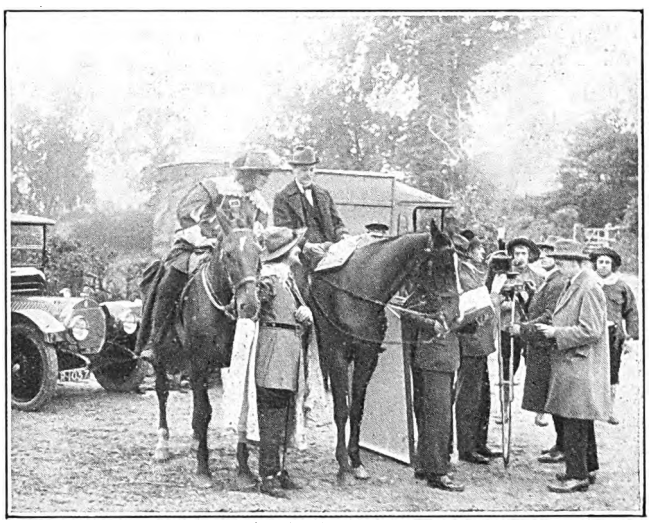
In a chat with Mr. Rooke, he explained that in producing he was always fearful of artificiality, and he felt that it was possible sometimes to rehearse and rehearse until the naturalness had been lost by the artistes interpreting the scene. He was perfectly confident that in adopting these methods he was getting the best results, both out of the principals and crowds, and the speed with which these were accomplished would mean a great economy of time in the shooting, and thus allow more opportunity for spending where this can be better employed.

From the gallery at the back of the court from which the FILM RENTER representative watched the scene, the court presented a very picturesque appearance—the oak panelling of the court making a fine foil for the scarlet of the soldiers' uniforms, the purple coat of Arthur Wontner, and the multi-coloured dress of the folk composing the crowd. Could these have been preserved in photography it would undoubtedly have made a very impressive colour scheme, and even in monochrome this scene should be one of the most important in the picture.

SHOOTING CLAUDE DUVAL AT EGHAM

A NEW GEORGE COOPER PICTURE

BY kind permission of the Hon. Gerald Montagu, George Cooper has been very busily engaged taking shots of the Gaumont production, "Claude Duval," down on the Black Lake Farm at Egham, which belongs to Mr. Montagu. The attraction, from Cooper's point of view, was the farmhouse, which, with its balcony, turret staircase and Elizabethan timber, makes as picturesque a seventeenth century inn as could be found in this country, but, better still, was so admirably suited to the action of the story. Cooper and his players have spent several days and some nights down on the farm, and Mr. Montagu himself has been a most interested spectator and, to use Cooper's words, "altogether charming in every way."



The modern adventurer. George Cooper, the film producer, discussing the scenario of the Gaumont film, "Claude Duval," with Nigel Barrie, who plays the title rôle. Mr. Cooper directed many of his scenes from horseback in order to keep pace with the players and the action, much of which is necessarily developed whilst the horses are at a hard gallop. The player in the foreground is Mr. James Lindsay.

TIGER STARS

DOUGLAS FAIRBANKS has been working with a Bengal tiger every night for some time in his new film, "The Thief of Bagdad." In fact, he has several of these companions, and they have become the chief citizens of the ancient city of Bagdad, which stands on the Pickford-Fairbanks lot, and have been encouraged to stay in the town by wire fences twelve feet high.

Behind these barricades, the director, cameraman, "Doug.," the animals and their trainer have been disporting themselves. The tigers are the chained guardians of Bagdad and must be eluded by the thief ("Doug."), who, by the aid of his magic rope surmounts all obstacles. The reason for all this energy on the part of the thief is that he desires to steal the Princess of Bagdad. Night work will continue for some time, it is announced, as there are several sequences which call for nocturnal effects.

TEMPLE CINEMAS, LTD.

In the Companies Winding-up Court on October 30 Mr. Justice Romer, on the petition of the Gaumont Co., Ltd., judgment creditors, made an order for the compulsory liquidation of the Temple Cinemas, Ltd. There was no opposition.

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NOVEL USE OF CINEMA

FIRST NATIONAL'S LATEST PUBLICITY COUP

THOUSANDS of shoppers, and of the public generally; had their attention arrested last week by the projection of a motion picture on to a screen placed in a front window of one of the largest department stores in London situated on a main artery of traffic. Some 300 feet of feminine fashions, taken from "Potash and Perlmutter," were projected at ten-minute intervals throughout the hours of noon to nine p.m., the film ending with the announcement: "See the whole picture at the Marble Arch this week." Both the daylight showing and the darker hours' screening were clear and effective.

To First National goes the distinction of securing this unusual publicity for both the film and Selfridge's. So far as is known the feat is the first of its kind. An ordinary full-size Ross Projector was employed, and a special daylight screen. In order to avoid, if possible, interference by the police on account of blocking of traffic, the film was arranged to run three minutes only, followed by an interval of seven minutes, by which time the crowd, it was calculated, would disperse, and be followed by a new gathering. Despite this precaution, however, as the news of the presentation spread, the crowds became so great that on Thursday evening, after four days of screening, the police requested Messrs. Selfridge to desist from this particularly novel window attraction.

It was originally arranged between Managing Director Ralph J. Pugh and Messrs. Selfridge's to place the projector within the somewhat shallow depth of the window, but the plan was changed to take advantage of the fact that construction work on the extension of Selfridge premises gave opportunity for a longer throw, and a platform was erected at window level on pillars placed in the excavation, and on this was placed the projection booth, resistances, projector and other paraphernalia. The window attraction itself was supplemented by a five-foot running electric sign on the opposite side of Oxford Street to Selfridge's, and the employment of fifty sandwich men. Practically all the London newspapers gave a news story of the window screening. The plan was worked out by Horace Judge, First National's publicity chief, and Assistant George King, in collaboration with Mr. H. Seal, representing Messrs. Selfridge's. The mechanical details were very efficiently carried out by the Kinematograph Equipment Company, represented by Mr. Sydney Bernstein and Mr. Tyrie, and by Mr. Horace Oakenfold, of the First National technical staff.

THE PASSING OF SAM AUSTIN

DEATH OF THE "CALL OF THE ROAD" COBLER

EVERYONE in the film industry will learn with regret of the death of Sam Austin, an old-time variety artiste, and a film actor of no mean merit who played, at one time or another, in practically every film studio in the kingdom. It is true that his screen career was associated mainly with minor rôles, but he always gave a very sound performance, and his work was invariably praised by the critics. The very first picture in which he appeared was one produced by A. E. Coleby, and he was working under the same producer in "The Prehistoric Man" when he was taken ill with acute appendicitis. It was on Tuesday, October 16, that he suddenly collapsed in the studio, where he was attended by Dr. Leakey, and whence he was speedily conveyed to St. Thomas's Hospital in an ambulance, but though he was operated upon at once he died on the following Friday.

"I knew Sam for many years," says Mr. Coleby, "and he not only began and ended his screen career with me, but has figured in practically every production I had had during the last seven years. He put up some fine performances, too. He was good as the cobbler in 'The Call of the Road,' he was good as the old man in 'Long Odds,' he was good in 'The Peacemaker'—well, as a matter of fact, he was good in every part he played for me, and I feel a sense of personal loss in his death. He was actually working in the village set of 'The Prehistoric Man,' with George Robey and Johnny Butt, when he was taken bad."

Mr. Austin was buried by the Variety Artistes' Federation, the expense necessary for a better funeral being met by Stoll Picture Productions, Ltd. Among the floral tributes were a cross, four feet long, from George Robey; a harp from A. E. Coleby, Maurice Elvey, W. P. Kellino, Joseph Grossman, Henry Ainley, Marie Doro, Marie Blanche, and Henry Victor; a large wreath from the male and female employees at the studio; a wreath from the members of the stage staff at the studio; and a wreath from Stoll Picture Productions, Ltd.

The Vitagraph Co., Ltd., have reduced the price of their banners from 12s. 6d. to 10s. 6d.

TO INTRODUCE POTASH AND PERLMUTTER.

First National Pictures, Ltd., on the occasion of the opening of their new pre-release, "Potash and Perlmutter," at the Pavilion, Marble Arch, last week, employed, in conjunction with Captain Davies, no fewer than fifty boardmen, each of whom carried four double crowns (two pictorial and two letterpress). The long line of boardmen paraded Oxford Street, Regent Street, Piccadilly, and the main West End centres, walking at a distance of, approximately, two yards between each. Needless to say, the passers by were attracted.

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LATEST LONDON TRADE NEWS.

A Big Cut in Prices.

Western Import, fully realising the importance to exhibitors of their being able to obtain pictorial posters at the very lowest possible price consistent with the best quality work, have pleasure in announcing that through a special arrangement with their printers they will supply posters from November 1 next at the following reduced prices: D.C., 6d.; quads, 9d.; 6-sheets, 2s. 3d.; 12-sheets, 4s.; 48-sheets, 15s. This means that exhibitors will now be able to advertise their bookings with far greater advantage at less cost.

"M'Lord o' the White Road."

The eagerly-awaited Granger-Davidson All-British production, "M'Lord o' the White Road," will be presented to the trade at the New Scala Theatre on Tuesday, November 6, at 3 p.m. It is a stirring romance of the Regency days which should quicken the blood of the most jaded picturegoer.

A man's man, lovable and strong of character but penniless, tramping along the road which leads to anywhere, finds himself, through queer happenings, forced to assume the identity of a high-born roué, to whom in feature he bears a remarkable resemblance. How he wins the love of a wilful woman, whose beauty has brought gleams to the eyes of royalty; how he defends her good name by dint of cunning sword-play; how he sacrifices all the good things of life in the fulness of his love, and how this knight of the great white road comes at last into his own, are romantic episodes in this wonderful film of English life which breathes the atmosphere of our own country as it was in the good old days. Victor McLaglen and Marjorie Hume are the stars, and they are supported by an all-star cast which includes James Lindsay, Mary Rorke, and Fred Wright. "M'Lord o' the White Road" will be released for the great British Film Weeks, February—March, 1924.

Australia's Picture for British Film Week.

The Australian Longford-Lyell production, "A Gentleman in Mufti," appears to be the only representative of Dominion production that is to be trade shown in November in readiness for British Film Week. Fortunately, it appears to be a worthy if solitary representative, and is, we are given to understand, a typical story of Australian life. Arthur Tauchert, already known in this country, is featured as an Australian docker whose rough exterior hides a heart of gold. The motive of the play springs from the docker's promise to his dying wife to make their daughter a lady, and his life is dedicated to that end. Tauchert's "business" in the episodes of the illiterate docker's brief excursion into ultra-polite society, is of the class to "bring down the house." Lottie Lyell, who has partnered Tauchert in previous pictures, also appears as the docker's wife in the earlier scenes. "A Gentleman in Mufti" is being presented by A. C. and R. C. Bromhead, and will be exclusively handled by the Gaumont Company, Ltd. The trade show is at the New Scala Theatre on Thursday next, November 8.

New Gaumont Features.

The new program of dramas and comedy-dramas now being offered by the Gaumont Company, Ltd., which includes several Realart subjects, deserves attention from exhibitors. There will be a little break in the presentations of these subjects, due to the intervention of the British Film Week trade shows at the New Scala Theatre, but thereafter trade shows will be resumed with "Class" (Realart), featuring Bebe Daniels; "The Dark

(*Continued in next column.*)

PLANS FOR "DOROTHY VERNON OF HADDON HALL"

PREPARATIONS for the start of "Dorothy Vernon of Haddon Hall" are going forward rapidly. Several acts now are under way at the studio. One of these is the exterior of Haddon Hall, 280 feet long by 140 feet wide, an exact representation of the famous old castle in England, having been duplicated from photographs and measurements obtained on the spot.

Plans are now being drawn for twenty-one sets, in addition to those already under construction. In the art and designing department fifteen men are working at top speed, while ten are engaged in the wardrobe department. To make her hats for this picture Miss Pickford has her own milliner. Five carriages, typical of the period, are now being built by a carriage-maker taken out to the Coast specially for this work.

Among the interesting props now in work are the heraldic chest which duplicates the one now in Haddon Hall, the State bed, Queen Elizabeth's carriage and her Sedan chair, shoe trees and battracks, Queen Mary's coach, day-bed tables, and an archer's bow-string.

(*Continued from previous column.*)

Lantern" (Realart), featuring Alice Brady; "Cowboy and the Lady" (Special), featuring Mary Miles Minter; "Food for Scandal" (Realart), featuring Wanda Hawley; "A Full House" (Realart), featuring Bryant Washburn; "Anna Ascends" (Special), featuring Alice Brady; "Speed Girl" (Realart), featuring Bebe Daniels; "Hush Money" (Realart), featuring Alice Brady; "Top of New York" (Special), featuring May McAvoy; "Truthful Liar" (Realart), featuring Wanda Hawley; "Her First Love" (Realart), featuring Constance Binney; "Trail of Lonesome Pine" (Special), featuring Mary Miles Minter; "Virginian Courtship" (Realart), featuring May McAvoy; "Heart Specialist" (Realart), featuring Mary Miles Minter; "Her Face Value" (Realart), featuring Wanda Hawley; "Game Chicken" (Realart), featuring Bebe Daniels; "Through a Glass Window" (Realart), featuring May McAvoy; "Her Winning Way" (Realart), featuring Mary Miles Minter.

"Merry Go Round's" London Release.

European Motion Picture Co., Ltd., announce that, in order to give exhibitors the full benefit of the enormous publicity which has been accorded to the new Universal Jewel, "Merry Go Round," by the Press, they will run the London release, starting Monday, December 3. A wonderful range of publicity has been prepared for exhibitors, full details of which can be received on receipt of a postcard.

George Melford's Production of "Ebb Tide."

To be trade shown by Famous-Lasky on Tuesday, November 6, at the New Gallery Kinema, at 11 a.m., "Ebb Tide" is a George Melford Paramount picturisation of the novel by Robert Louis Stevenson and Lloyd Osbourne. The featured players are James Kirkwood, Lila Lee, Raymond Hatton, George Fawcett, Noah Beery, and Jacqueline Logan. Mr. Melford has spared no pains to reproduce the wonderful backgrounds described by Stevenson. An island was planted with tropical verdure; the pearl diving was done by real pearl divers, and the fight with the octopus is said to reach the very acme of realism.

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NOVEMBER 10. 1923.

THE FILM RENTER & MOVING PICTURE NEWS

"England expects that every man this day will do his duty."

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STOP PRESS

Another Prime Minister Speaks to the "Film Renter" and the Rt. Hon. Lord Gorell

Dominion of New Zealand's Prime Minister's Offices
Hotel Cecil, November 7, 1923.

I am desired by Mr Massey to forward for publication, in connection with the forthcoming British National Film Week, the attached short statement.

Secretary.

Statement to "Film Renter" from the Rt. Hon. W. S. Massey, Prime Minister of New Zealand:

"THERE is no doubt that the Cinema can be made a valuable means of education as to the resources and extent of the Empire and of conveying a better knowledge of local sentiment and general conditions of life.

"Advantage has already been taken, to some extent, of its possibilities in this respect, but a great deal more can yet be done, and I have no doubt that British enterprise in film manufacture will triumph over difficulties that have beset its path, and will supply a want that is particularly felt in the Over-seas Dominion.

Signed,
W. S. MASSEY,
Prime Minister."

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THE FILM RENTER
and
Moving Picture News

Managing Editor: Ernest W. Fredman.

FORTHCOMING TRADE SHOWS.

LONDON.

MONDAY, NOVEMBER 12.
A.F.N....Heroes and Husbands ..... Own Theatre, 11
Fox....Man's Size ..... New Gallery, 11
Hepworth....The Naked Man ..... Scala, 3
W. & F....Woman to Woman ..... Marble Arch, —
TUESDAY, NOVEMBER 13.
Famous-Lasky....The White Flower ..... New Gallery, 11
Western Import....When Dawn Came ..... New Oxford, 2-30
European....Railroaded ..... Own Theatre, 11 and 2-30
A.F.N.....Mighty Lak a Rose ..... Own Theatre, 11 and 2-30
Hepworth....Comin' Thro' the Rye ..... Scala, 3
WEDNESDAY, NOVEMBER 14.
Wardour....My Dad ..... Shaftesbury Pavilion, 11-15
European....Railroaded ..... Own Theatre, 11 and 2-30
THURSDAY, NOVEMBER 15.
Fred White....Gypsy Blood ..... New Oxford, 11
General....The Secret of a Monastery ..... New Gallery, 11-15
Napoleon....A Couple of Down and Outs ..... Scala, 3
Napoleon....This England ..... Scala, 3
FRIDAY. NOVEMBER 16.
Gaumont....Bonnie Prince Charlie ..... Scala, 3
A.F.N.....Heroes and Husbands ..... Own Theatre, 11 and 2-30

MANCHESTER.

TUESDAY, NOVEMBER 13.
Granger....M'Lord o' the White Road ..... Piccadilly, 11
Famous-Lasky....The White Flower ..... Oxford Street P.H., 11
Wardour....Wallace Coburn's Western Dramas .. Deansgate P.H., 11-15
WEDNESDAY, NOVEMBER 14.
Fox....Man's Size ..... Oxford Street P.H., 11
Gaumont....A Gentleman in Mufti ..... Piccadilly, 11
Progress....Robin Hood, Junior ..... Deansgate P.H., 11
Progress....'Twas the Night Before Christmas .... Deansgate P.H., 11
THURSDAY, NOVEMBER 15.
Fred White....Gipsy Blood ..... Gaiety, 11
FRIDAY. NOVEMBER 16.
F.B.O.....The Gold Diggers ..... Piccadilly, 11
Wardour....My Dad ..... Deansgate P.H., 11-15

LIVERPOOL.

TUESDAY, NOVEMBER 13.
Fox....Man's Size ..... Futurist, 11
Wardour....The Third Alarm ..... Palais de Luxe, 11-15
Gaumont....Midnight ..... Own Theatre, 11 and 2-30
WEDNESDAY, NOVEMBER 14.
Gaumont....A Gentleman in Mufti ..... Scala, 11
THURSDAY, NOVEMBER 15.
F.B.O.....Sodom and Gomorrah ..... Scala, 11
Standard....The Ladder of Death ..... Palais de Luxe, 11-15
Wardour....Wallace Coburn's Western Dramas ..... Futurist, 11-15
FRIDAY. NOVEMBER 16.
Famous-Lasky....The White Flower ..... Scala, 11

SHEFFIELD.

TUESDAY, NOVEMBER 13.
Vitagraph....Pioneer Trails ..... Union Street P.P., 11
Vitagraph....A Fast Life ..... Union Street P.P., 11
F.B.O.....Sodom and Gomorrah ..... Cinema House, 11
WEDNESDAY, NOVEMBER 14.
Famous-Lasky....The White Flower ..... Union Street P.P., 11
Phillips....Cabinet of Dr. Caligari ..... Cinema House, 11-15
THURSDAY, NOVEMBER 15.
W. & F.....Is Divorce a Failure? ..... Central P.H., 10-40
W. & F.....Conquering the Woman ..... Central P.H., 10-40
FRIDAY. NOVEMBER 16.
W. & F.....Woman to Woman ..... Central P.H., 11
Fox....Man's Size ..... Cinema House, 11

GLASGOW.

MONDAY, NOVEMBER 12.
Fox....Romance Land ..... Cinema House, 11
Gaumont....A Gentleman in Mufti ..... Salon, 11
Famous Productions....Heartstrings ..... Savoy, 11
F.B.O.....Montmartre ..... Scala & O.T., 11-15 & 3
TUESDAY, NOVEMBER 13.
European....Thundering Dawn ..... Cranston's, 11
Wardour....Broadway Madonna..New Savoy & Own Theatre, 11 & 2-30
WEDNESDAY, NOVEMBER 14.
Famous-Lasky....Ebb Tide ..... Scala, 11
THURSDAY, NOVEMBER 15.
Granger....M'Lord o' the White Road ..... New Savoy, 11
European....Drifting ..... Scala, 11
FRIDAY. NOVEMBER 16.
Wardour....Kickback ..... Own Theatre, 11 and 2-30

BELFAST.

TUESDAY, NOVEMBER 13.
Gaumont....The Snow Bride ..... Own Theatre, 11
A.F.N.....Penrod and Sam ..... Panopticon, 11-30
WEDNESDAY, NOVEMBER 14.
Gaumont....Her Sturdy Oak ..... Own Theatre, 11

BIRMINGHAM.

TUESDAY, NOVEMBER 13.
Vitagraph....Sinner or Saint? ..... Scala, 11
Phillips....Cabinet of Dr. Caligari ..... Futurist, 11-15
Gaumont....Ziska ..... Own Theatre, 11-15 & 2-30
WEDNESDAY, NOVEMBER 14.
Gaumont....A Gentleman in Mufti ..... Futurist, 11
FRIDAY. NOVEMBER 16.
Famous-Lasky....The White Flower ..... Futurist, 11
Fox....The Exiles ..... Scala, 11
SUNDAY, NOVEMBER 18.
Wardour....My Dad ..... Regent, 7
Jury....The Eternal Struggle ..... Scala, 7
F.B.O.....Where the North Begins ..... New St. P.H., 7
Western Import....When Dawn Came ..... Scala, 7

LEEDS.

MONDAY, NOVEMBER 12.
European....The Steel Trail .. Kinema Exchange & Own Theatre, 11-30 and 3
TUESDAY, NOVEMBER 13.
Famous-Lasky....The White Flower ..... Kinema Exchange, 10-30
Fox....The Exiles ..... Kinema Exchange, 10-40
F.B.O.....The Gold Diggers ..... Kinema Exchange, 2-15
Gaumont....Ziska ..... Kinema Exchange, 3-15
WEDNESDAY, NOVEMBER 14.
Wardour....The Third Alarm ..... Kinema Exchange, 11-40
THURSDAY, NOVEMBER 15.
Western Import....When Dawn Came ..... Kinema Exchange, 11-40
FRIDAY. NOVEMBER 16.
Wardour....Wallace Coburn's Western Dramas..Kinema Exchange, 10-40
F.B.O.....Sodom and Gomorrah ..... Kinema Exchange, 11-40
Hepworth....Boden's Boy ..... Kinema Exchange, 2-15

NEWCASTLE.

MONDAY, NOVEMBER 12.
Hepworth....Boden's Boy ..... Pavilion, 11-15
TUESDAY, NOVEMBER 13.
W. & F.....Woman to Woman ..... New Pavilion, 11-15
WEDNESDAY, NOVEMBER 14.
Gaumont....A Gentleman in Mufti ..... Greys' P.H., 11
Wardour....Kickback ..... New Pavilion, 11-15
Gaumont....Midnight ..... Own Theatre, 11-15 & 2-15
European....The Steel Trail ..... Own Theatre, 11-15 & 2-30
THURSDAY, NOVEMBER 15.
F.B.O.The Gold Diggers ..... Pavilion, 11-15
FRIDAY. NOVEMBER 16.
Famous-Lasky....Ebb Tide ..... New Pavilion, 11
Fox....Lovebound ..... Picture House, 11
Wardour....The Third Alarm ..... Granger's P.H., 11-15

NOTTINGHAM.

TUESDAY, NOVEMBER 13.
Famous-Lasky....Ebb Tide ..... Scala, 11
WEDNESDAY, NOVEMBER 14.
Fox....The Exiles ..... Picture House, 11
THURSDAY, NOVEMBER 15.
Vitagraph....Truth about Wives ..... Scala, 11
FRIDAY. NOVEMBER 16.
Napoleon....This England ..... Elite Theatre, 11
Napoleon....A Couple of Down-and-Outs ..... Elite Theatre, 11

BRISTOL.

SUNDAY, NOVEMBER 11.
Goldwyn....Red Lights ..... Cinema House, 3
Goldwyn....The Steadfast Heart ..... Cinema House, 3
TUESDAY, NOVEMBER 13.
Gaumont....Midnight ..... Own Theatre, 11-15 & 3
WEDNESDAY, NOVEMBER 14.
Hepworth.... Boden's Boy ..... Triangle, 11
Fox....Lovebound ..... Cinema House, 11

DUBLIN.

MONDAY, NOVEMBER 12.
Fox....The Purple Phial ..... Carlton, 11-30

CARDIFF

TUESDAY, NOVEMBER 13.
Stoll....Becket ..... Capitol, 11-30
F.B.O.....Where the North Begins ..... Park Hall, 11-30
Fox....Lovebound ..... Kinema Exchange, 12-15
Gaumont....Midnight ..... Own Theatre, 11-30 & 3
Vitagraph....Man of Might ..... Kinema Exchange, 2-15
Marshall....The Devil's Acre ..... Cinema Club, 3
FRIDAY. NOVEMBER 16.
Famous-Lasky....The White Flower ..... Own Theatre, 11
Jury....The Eternal Struggle ..... Capitol, 11-30
Granger....M'Lord o' the White Road ..... Park Hall, 11-30
Vitagraph....Sinner or Saint? ..... Kinema Exchange, 12-15

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The Film Renter and
Moving Picture News

LONDON Phone: Regent, 1468-9. Telegraphic Address: "Wrightads, Westcent, London," MANCHESTER Phone: City, 5207.

No. 522. SATURDAY, NOVEMBER 10, 1923. SIXPENCE

THE TIDE HAS TURNED

THERE IS NOW NO APOLOGY NEEDED FOR BRITISH FILM PRODUCTION

WE are now at a point which must prove the stepping-stone to undoubted success in the future for the British film industry. British pictures which have been shown this week are of a wonderful character not only in acting and photography, but in technique and masterfulness of detail. Their entertainment value has been voted practically unanimously, by the lay and trade Press alike, as worthy of each and every exhibitor's consideration, and, what is more, worth the money that will be asked as the rental value for each particular theatre.

For some time I have been watching with interest, with care, with an eye to the future, and with the greatest of pleasure, both from a sentimental and a commercial point of view, the fact that the great American producers are coming into this country to produce their pictures, and that great American actresses are coming to this country to act in pictures. Expressions of good will are all very well, but, to use the slogan of the street vendor, "a little help is worth a cartload of sympathy."

Never in the history of the film trade has so much help been offered by not only the newspapers, but by the influential men and women of this Empire. On another page will be found a letter addressed to us by the youngest and one of the most enterprising of the Prime Ministers of the British Empire, Mr. C. M. Bruce, of Australia. On the opposite page is a letter by the next youngest Prime Minister of the British Empire—Mr. W. R. Warren, the Prime Minister of Newfoundland—a man that everyone must admire, for all who know him rely upon his judgment absolutely. Their words to the film industry are worth reading and worth tabulating, and are worthy of reference on all occasions by the heads of British producing companies when they are feeling just a little bit down.

As I am writing I have had further confirmation of the second paragraph of this article during a visit from Mr. J. D. Williams, whose name is well-known to everybody in the industry. Mr. Williams, with all his love of America as an American, is now going to produce films in Europe, and particularly in Great Britain. I have listened with interest to his schemes for his first productions, and, if he can but carry them out, Great Britain will have produced two wonderful pictures.

There is no British producer who will not welcome producers from other countries into this country as producers. As the sub-heading of this article says, there is no further need for apology for the film productions or the producers of this country.

The tide has turned. America has decided more or less to cease mass production, and to concentrate on quality production. England in this direction can hold her own, but I must try to make one point on the production of British films, and that is, that British producers cannot produce the finest pictures in the world unless they get the world's markets.

Ernest Fredman, the Editor of this journal, is another example of practical assistance being given to the British film as against a cartload of sympathy. He is doing great work in America. I am not going to deal with the result of his efforts. He sails from America on Saturday next, and the story he will have to give to the British producers and the British exhibitors will stir each and all to greater energy and greater confidence in the industry which, personally, I have no doubt whatever, will thrive in a manner never before realised.

On Wednesday H.R.H. the Prince of Wales is the chief guest of the British Film League at a luncheon. No greater honour has any industry than this. Let each and every exhibitor consider, act upon his considered opinion, and give answer to the following question: "Is it not my duty to support British Films?" not, of course, to the exclusion of the productions of the rest of the world, but with confidence in the desire of the public to see the screens of the Empire occupied for the majority of the exhibiting time by the product of the Mother Country.

F. NORMAN-WRIGHT

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I LEARN at the moment of going to press that in addition to the chairman and the Prince of Wales, it is proposed that one or other of the Dominion Prime Ministers will speak at the luncheon next Wednesday, and that Lord Burnham, Sir William Joynson-Hicks, and Mr. Ramsay MacDonald have definitely agreed to speak. Lord Burnham will, I should think, cover a fairly wide field in his address, and Ramsay MacDonald deal with the film on its educational side. The speech of Sir William Joynson-Hicks cannot be forecasted with any degree of accuracy, but remembering Sir William's association with a high Government office recently, it would be interesting if his speech should turn upon a question in which he was at issue with the industry.

By the W

A Weekly On Trade

British Films on the Wireless.

IT was something of a coincidence that the Sunday evening address broadcasted from a London centre last Sunday should have contained a message relative to British films. The Rev. R. T. Newcombe, M.C., Vicar of St. Michael's, Hull, was urging his listeners-in to do what they could to help on better pictures, and incidentally urged British people to support British films, which were for the most part seeking to lift the industry upward on to a higher plane. He urged his hearers not to divide their lives too strictly into the religious and secular, but let the things for which they stood exercise themselves in every-day life, and especially in the pursuit of good entertainment. Coming, as this did, at the beginning of British National Film Week, such an utterance is of great value, especially as the speaker said that he had no are to grind, and was not receiving any reward for his request to support British films.

Praise for 'Chu-Chin-Chow.'

GRAHAM WILCOX PRODUCTIONS are receiving unique testimony to the entertainment value of their excellent picture "Chu-Chin-Chow," in the form of letters from the public direct, and it is very gratifying to know that this film is pleasing the public in this excellent manner. Exhibitors also have testified what a source of pleasure and profit the picture has been, and in a suburban house the results of the showing of "Chu-Chin-Chow" work out to 33⅓ per cent. above the takings for "The Four Horsemen of the Apocalypse." One of Graham Wilcox's appreciative correspondents among the public had already seen the picture in London, and made an hour's trip from a country district by 'bus in order to see it again at the nearest town where it was being shown. This enthusiasm augurs well for the success of the picture in all districts.

Elaborate Kinemas and Poor Films.

[The following characteristic letter from Sir Edward Marshall Hall, K.C., emphasises an aspect of offering films to the public which is worthy of earnest consideration.]

Dear Mr. Norman-Wright.

I was in a big provincial town the other day, I won't say where, and seeing a very magnificent picture palace I went in to the show. A more beautifully equipped kinema theatre I never saw, but anything worse than the two American pictures I never want to see.

If the British manufacturer cannot do better than that, then, indeed, the outlook of British films is black. You know my views on the subject, much as I respect the Americans for their marvellous business capacity and untiring energy, I cannot see why British exhibitors should consent to show such a large majority of American films.

This is a moment at which something might be done to encourage the home-made production, and with all my heart do I wish you success in your endeavours to promote that end.

Kind regards,

Yours sincerely,

EDWARD MARSHALL HALL.

9, Temple Gardens,
London, E.C.4,
November 6, 1923.

The Trade and the Deadheads.

THE Liverpool C.E.A. is making an attempt to get to grips with the perennial trade show problem, and has drawn up a scheme whereby the presence of deadheads may be reduced to a minimum. For long a section of exhibitors have protested against the admission of members of the outside public to trade shows, and in Liverpool, it seems, this grievance has been felt acutely. Now the local branch has tabled an arrangement under which the renters' mailing lists are to be submitted to the C.E.A. secretary, who will then circularise exhibitors in regard to trade shows for the coming week. This will be recognised as the exhibitor's only passport, and as it is to contain a full list of the shows with dates and theatres it cannot very well be passed on to the public. Renters are to be requested to refuse admission on the mere presentation of a private card, or to any person who cannot produce the official weekly schedule.

Decreasing Local Patronage.

THE idea—like that of the League of Nations—is excellent in theory, but how will it work out in practice? Attempts have been made before to confine trade shows to *bona-fide* showmen, viewers and reviewers. They have nearly always been frustrated through the breaking-away of exhibitors and renters themselves. In some centres now there is no pretence that the crowd who gather at these "private" shows is exclusively composed of members of the trade. Many of them are largely attended by ladies enjoying a "morning out," and thinking "no end" of themselves for being able to see a film, as it were, "on the nod." And it must be admitted that renters, as a whole, have shown no great hostility to the admission of these nondescript outsiders, so long as they helped to fill the hall and give the appearance of enthusiasm. Now exhibitors are complaining in certain districts that large numbers of these dead-

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ay Notes.

Causerie Topics.

heads are potential patrons of their own, and that when the pictures thus seen are shown in their halls that much patronage is lost.

A Scheme to Remedy the Evil.

ANOTHER aspect of the grievance is that the deadheads are too prone to circulate any adverse criticisms of the films in question, if they do not happen to please their taste. To this it might be countered, of course, that when the film is a good one the trade show public is just as likely to advertise its merits, and so increase the local patronage when it is released. But there is no doubt that, on the whole, exhibitors have a just cause of complaint against the indiscriminate distribution of trade show tickets, and it is to be hoped that the new system of admission proposed by the Liverpool C.E.A. will go a long way to remedy the evil.

A Graceful Gesture.

PERHAPS the most striking feature of the luncheon given by the British National Film League last Monday was the gracious reference by the chairman (Colonel A. C. Bromhead) to the picture that was to be exhibited that afternoon, and to the head of Ideal Films, the firm responsible for its production. It is such kindly co-operation as that exhibited by Colonel Bromhead which makes relations between competing units so delightful, and all those present at the luncheon will remember the Colonel's complimentary references to "The Loves of Mary Queen of Scots" and to the head of Ideal Films with warm satisfaction.

To Remove a Misunderstanding.

IN our report last week of an action in the King's Bench Division regarding "Paddy-the-Next-Best-Thing," the name of Mr. Arthur Clavering was mentioned as connected with M.P. Sales Agency, Ltd. Our Law Courts reporter was in error in associating Mr. Clavering with this company, as that gentleman is in no way interested in the said company, either as director, shareholder, or employee, and in order that misunderstandings may be avoided, attention is drawn to the above facts.

Tatler.

Will Hays Sends Greetings and Good Wishes to Industry through the "Film Renter"

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WILL HAYS

NORMAN WRIGHT 53A SHAFTESBURY AVE

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Message from AUSTRALIAN COMMONWEALTH PREMIER TO LORD GORELL (*Vice-Chairman of the "Film Renter"*) *on* "ALL BRITISH FILM WEEK."

COMMONWEALTH OF AUSTRALIA

AUSTRALIAN DELEGATION,
Australia House,
Strand, London, W.C.2.
5th November, 1923.

Dear Lord Gorell,

I have learned with the greatest interest of the All British Film Week that the moving picture industry in this country is inaugurating this month in order to demonstrate to the British public the fact that British films are more than comparable with those manufactured outside of the British Empire.

From an educational standpoint, the film is of the greatest possible utility; and, in particular, I consider it to be most adaptable to the representation of the varied resources of the Empire and to the portrayal of institutions and scenes which would have an inter-Empire interest.

By means of the film, those living in comparatively remote parts of the Empire can be brought into practically direct touch with events which take place in the homeland and in the other Dominions. This must conduce greatly to the fostering of a closer community of interests between the British peoples who are separated by great distances from each other.

I welcome this attempt that is to be made to give British Films a greater prominence, and wish the movement every success.

Yours sincerely,

W. M. Hughes

The Right Hon. Lord Gorell,
C.B.E., M.C.,
31, Kensington Square,
W.8.

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Letter from

PREMIER OF BRITAIN'S OLDEST COLONY TO F. NORMAN-WRIGHT

(*Chairman of the "Film Renter."*)

on The Chance for British Producers.

PRIME MINISTER'S OFFICE,
ST JOHN'S, NEWFOUNDLAND

Dear Mr. Norman Wright,

I have had an opportunity of perusing the "FILM RENTER & MOVING PICTURE NEWS", and I would like to congratulate you on the make up of this interesting journal.

One of the most useful purposes your paper is serving is in the encouragement it gives to British Film Producers and British Exhibitors.

It is a pity that the Empire should lag behind in the production of films, for no better educational medium exists than the Moving Picture. We are looking forward to greater co-operation between the different parts of the Empire in the years that lie ahead and an excellent opportunity is thus offered to British Film Producers throughout the whole Empire to assist in furthering our great Imperial purpose.

With kind regards,

Yours sincerely,

W. R. Warren

F. Norman Wright, Esq.,
53a, Shaftesbury Avenue,
W.1.

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British Films

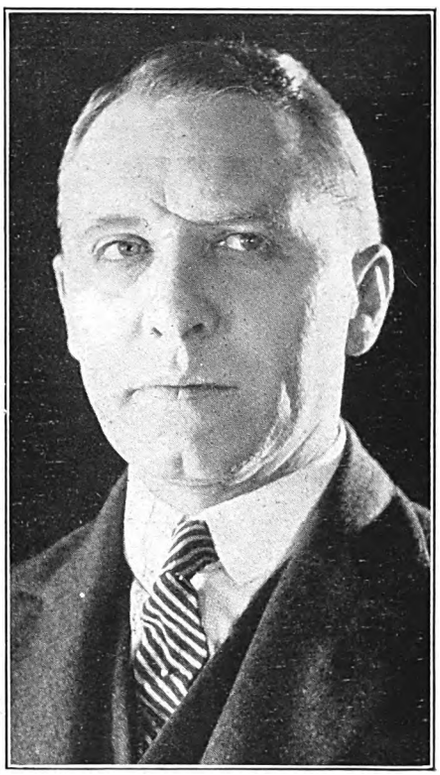
Particulars of Film

THE competition between British producers to produce films worthy of the big occasion of the British Film Weeks has led to some quite striking pictures being made. In addition, they possess that indefinable something which can only be described as British, and in the films which have been shown during the past week, and that will be shown during the forthcoming weeks, are pictures of really outstanding merit.

HEPWORTH'S CONTRIBUTION.

Hepworth's, the oldest British producing firm, are well to the fore with pictures each having a distinction of their own. In "Boden's Boy," which was reviewed in the last issue of the FILM RENTER, Henry Edwards has given us a picture which shows his great success as a director and his skill as an actor, and the strange, whimsical character which Tom Gallon imagined in his novel could not have been interpreted by a better artiste. With yet another story from the same author, "The Naked Man," he has done a similar service, and this picture is likely to be quite as successful as that shown a week ago. In telling the story through the film, Henry Edwards and Chrissie White have been supported by such well-known stars as Holman Clark, Jean Cadell (whose success in "At Mrs. Beam's" is in everyone's mouth), and Frank Stanmore, while James Carew, Gwynne Herbert, Stephen Ewart, Maud Cressall, Edward Irwin, Gladys Himfrey, Eric Maturin, Henry Vibart, are seen to great advantage in support.

The ill fortune which prevented "Comin' Thro' the Rye" from being finished in time for its exhibition in a complete form during the forthcoming week is regretted by everyone, but Hepworth's decision to show it notwithstanding its unfinished condition will provide a new note in trade shows, and whet the speculation of those who see it concerning the parts at present unfinished. With these three pictures Hepworth's should do good business during the Film Week in February, and supported, as these will be, by other pictures such as "Strangling Threads," "Mist in the Valley," "The Lily of the Alley," and "The Pipes of Pan," together with the reissue of "Alf's Button," quite a varied choice is offered to the exhibitor. In addition to these there are some excellent one-reelers in which the company has specialised, and of these the most recent, "If Films Struck," is really one of the most ingenious little pictures which have ever been made. This is a production of Gaston Quiribet, who also has been responsible for "Peeps into Puzzleland," "The Zoo's Who's Who," and other ingenious pictures.



LT.-COL. A. C. BROMHEAD.

A BIG BATCH FROM GAUMONT'S.

Gaumont's, who have this year celebrated their quarter century in the film business, and have contributed also to the progress of the trade through Colonel A. C. Bromhead, chairman of the K.M.S., and Reginald C. Bromhead, chairman of the K.R.S., are represented with "Bonnie Prince Charlie," a film which, with such a talented actress as Gladys Cooper in the leading rôle, and Ivor Novello opposite, is expected to produce a picture which should be a hearty recommendation for British films. In addition, Gaumont's are showing the last of the "Squibs" series, "Squibs' Honeymoon," which promises to be the most delightfully humorous of the whole of this most attractive series. "Claude Duval" is yet another picture which promises all the delight of the highwayman story, and in which the story is interpreted by Nigel Barrie and Fay Compton; and "A Gentleman in Mufti" is yet another promising contribution. In addition to these there will be shown by this firm some of the Quality Films for which George Cooper has been responsible. These are "The Reverse of the Medal," "The Man Who Liked Lemons," "Three to One Against," and "Darkness"—the last named of which is said to be a real triumph of studio technique. Later will be shown two more Quality Plays, "Finished" and "Constant Hot Water." From this it will be seen that Gaumont's contribution to the British Film Week is both large and varied.

In addition to these, "Love, Life and Laughter," which is convulsing audiences with its delightful comedy; "Squibs, M.P."; "Lights of London," a piece of striking melodrama; "Fires of Fate," an adaptation of a novel by Sir A. Conan Doyle and photographed in Egypt; "Rob Roy," a rollicking and stern story alternately, are other pictures of outstanding vigour, while "The Prince of Lovers," "Tell Your Children, "A Gipsy Cavalier," and "Silent Evidence" are available pictures.

STOLL'S DEPARTMENT.

Stoll's have already shown two pictures for the British campaign, "The Royal Oak" and "The Rest Cure"—the former a delightful handling of the history of the Restoration period, and the latter the first of a set of comedies featuring George Robey. Yet another promising handling of British history will be seen in "Becket" where Sir Frank Benson, the hero of many triumphs upon the legitimate stage, will be seen.

The three Matheson Lang pictures which Stoll's have on offer should find appreciative audiences for their intrinsic merit and for the prominence and skill of their star. "Guy Fawkes," "The Wandering Jew" and "Dick Turpin's Ride to York" show Matheson Lang in

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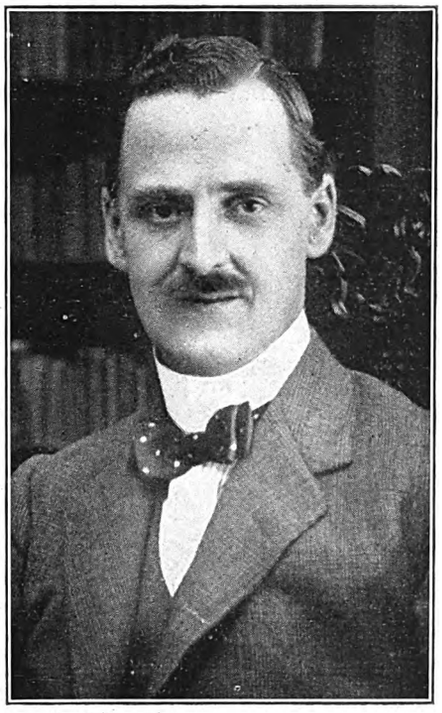
s for Film Week

League Offerings.

entirely different rôles. For the rest, "The Sign of Four," with Eille Norwood and Isobel Elsom, "The Indian Love Lyrics," and "Young Lochinvar," both featuring Owen Nares, and the eagerly expected "Don Quixote" make a finely varied program.

Some idea of the development which has taken place in British pictures during recent years, and of the increased value exhibitors and the general public nowadays get for their money, may be gleaned from a remark made by A. E. Coleby, the well-known producer. "In the old days," he says, "I produced 154 pictures in the course of five years, and the whole lot put together didn't cost as much as the Stoll picture I am now producing with George Robey in the title rôle, 'The Prehistoric Man.'" So that should be yet another picture to look forward to with confidence.

The two new George Clark pictures, "Conscripts of Misfortune," with Victor McLaglen and Florence Turner, and "Diana of the Islands," with Nigel Barrie and Phyllis Lytton, are also to be distributed by Stoll. These have been under the direction of F. Martin Thornton.



A. G. Granger.

AN IDEAL HISTORY FILM.

On another page will be found a review of what is probably the best historical picture that has ever come from a British studio, "The Loves of Mary Queen of Scots," from Ideal, a picture which shows Fay Compton as the mistress of the technique of film acting, no less than that of the legitimate stage, and the beholder revolves in mind the delights of this film, and prophesies for it a successful reception both by the British and American peoples. Its accuracy in production and its exquisite dresses and settings and noble backgrounds should secure a prominent place for this picture in the affections of kinema patrons.

Of a different type, but one that promises to be replete with that delightful humour which made "Old Bill" quite a character of the war period, "Old Bill Through the Ages" should supply a delightfully humorous contribution to British Film Week that should be thoroughly well appreciated, and the screen adaptation of Baroness Orczy's "I Will Repay" should be welcomed handsomely by the readers of the great novelist's attractive book. Other Ideal pictures that will be in the minds of exhibitors as of recent production are "Hutch Stirs 'Em Up," "Out to Win," "Should a Doctor Tell?" "The Grass Orphan," "Through Fire and Water," and "The Harbour Lights," while earlier pictures are also available.

ROMANCE AND INTEREST FROM GRANGER'S.

Granger's Exclusives' picture, "M'Lord of the White Road," which is reviewed in this issue, provides a romantic drama with all the picturesque settings that such an opportunity offers, and this will be supplemented by the Granger Commonwealth Production, "The Money Habit," which is shortly to be shown. Granger's have several pictures of recent production which will also be available for the Film Week, and of these the most recent in the public mind are "Weavers of Fortune," "The Scandal," "The Green Caravan," "The Sporting Instinct," and "The Crimson Circle." The Granger-Davidson studios are at present busy with "Eugene Aram," a picture adapted from Lord Lytton's famous novel, and this old-world story, with its delightful note of pathos, will provide yet another British production available in the near future. Some one-reelers from this house, "Harvest of the Sea," "Canterbury and Windsor" will be found useful.

THE ART OF ARTISTIC.

W. W. Jacobs' stories are always popular among British audiences, and Artistic Films have three pictures for show during November, "The Boatswain's Mate," "Lawyer Quince," and "Dixon's Return." These, with "The Constable's Move," "An Odd Freak," and "The Convert," offer some delightful short stuff for the best of programs, and all exhibitors who have booked such excellent pictures as "A Will and a Way," "The Head of the Family," and "The Skipper's Wooing," will not hesitate to include these new pictures in their Film Week program. "The Monkey's Paw" will be in the minds of all British exhibitors as a triumph of Manning Haynes' art, and those who have not shown the picture may be recommended to do so.

BUTCHER'S AND BRITISH FILMS.

Butcher's are enthusiastic supporters of the British National Film League, with the inception of which Mr. Baker was intimately connected, and they believe there is a great future for British productions. This company will be well represented during the British Film Weeks—four outstanding productions being down for release. They are "In the Blood," a story of the ring by Andrew Soutar, featuring the popular screen fighter, Victor McLaglen, with Lilian Douglas and Mdlle. Valia; "A Great Turf Mystery," a new style of racing story with a mystery theme; other pictures recently shown are "What Price Loving Cup?" another predicted success by the author of "Kissing Cup," featuring Marjorie Benson, James Lindsay, and Violet Hopson; "The School for Scandal," Sheridan's world-famous play, featuring Queenie Thomas as Lady Teazle, and a star cast.

In addition many other Butcher's Selected Pictures will be available during the British Film Weeks, and the exhibitor is given a variety of outstanding titles to suit his varied requirements. Of these, "Hornet's Nest," "Rogues of the Turf," "Was She Justified?" and "The White Hope" are prominent.

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BRITISH FILMS FOR FILM WEEK—*Contd.*

CECIL M. HEPWORTH.

"Woman to Woman" will be pre-released at Marble Arch Pavilion on November 12, and the first-night audience promises to be one of the most distinguished that has been gathered together for the presentation of a film. The picture will be handled in England by W. and F., and Betty Compson herself is so enamoured of the part of Deloryse that she has every intention of forsaking the screen for a while to portray this character on the stage.

Rex Ingram, the producer of "The Four Horsemen of the Apocalypse," said at a dinner given recently in his honour: "I have just seen a British film, 'Woman to Woman,' one of the best and most sincere films I ever saw in my life. They have never produced in America a better film than 'Woman to Woman.'"

Napoleon Films are represented with two new offerings, "The Down and Outs" and a special travel film, "This England," "I Pagliacci," a skilful adaptation of the famous opera, and "A Royal Divorce," two pictures which were the subject of very favourable comment a little time ago.

New Era Films are offering "Armageddon," a film with battle scenes in Palestine, in addition to the "Secrets of Nature" series, which have been so successful. Three sets of these have yet to be shown, and the excellence of those already seen promise well for those yet to come.

Other distributors and productions are Atlas Biocraft with "Lovers in Araby," B. and C. with "The Audacious Mr. Squire" and "Heartstrings"; Incorporated British Renters with a historical series; Regent Film Co. with "Wonder Women of the World" series; and Walturdaw with some "Quality Film Plays" and "Gems of Literature" series.

Guests for the Savoy Luncheon.

Among the guests at luncheon on November 14, at which H.R.H. the Prince of Wales will be present, will be the following: Rt. Hon. Lord Aberconway, Hon. A. H. Ashbolt (Agent-General, Tasmania), Mr. Algernon E. Aspinall, C.M.G.; Mr. A. Backner, Mr. S. Bacon, Major-General Sir Robt. Baden Powell, Mrs. F. E. Baily (May Edgington), Mr. F. W. Baker, Mr. M. Balcon, Miss Betty Balfour, Sir Squire Bancroft, Major Ian Hay Beith, Mr. Jeffrey Bernerd, Mr. S. L. Bernstein, Sir William Berry, Bart.; Mr. W. N. Blake, Rt. Hon. the Lord Mayor of Bradford, Sir H. E. Brittain, K.B.E.; Lieut.-Colonel A. C. Bromhead, Mr. R. C. Bromhead, Colonel H. C. Browne, Mr. John Buchan, Colonel A. Buckley, D.S.O., M.P. (Dept. of Overseas Trade); Sir William Bull, M.P.; Rt. Hon. Viscount Burnham, Mr. H. T. Cadbury, Captain Calvert, Mr. Geo. Clark, Sir Ernest Clarke, Rt. Hon. J. R. Clynes, P.C., M.P.; Hon. Sir T. A. Coghlan, K.C.M.G. (Agent-General, N.S.W.); Mr. A. E. Coleby, Miss Fay Compton, Hon. Sir J. D. Conolly (Agent-General, W. Australia); Rt. Hon. Sir Joseph Cook, G.C.M.G. (High Commissioner, Australia); Mr. Geo. Cooper, Miss Gladys Cooper, Miss Edith Craig, Mr. Gordon Craig, Mr. Graham Cutts, Mr. Dadiba Dalal, C.I.E. (High Commissioner, India); Mr. I. B. Davidson, Captain Alfred Davis, Captain B. Davis, Mr. Israel Davis, Mrs. Israel Davis, Mr. H. Victor Davis, Sir Herbert Daw, Sir Howard D'Egville, Mr. Leonard Denham, Mr. J. H. Dovener, Sir W. H. Duke, G.C.I.E., K.C.S.I.; Mr. Henry Edwards, Miss Isobel Elsom, Mr. Maurice Elvey, Sir Laming Worthington Evans, Bart., C.B.E., M.P. (Postmaster General); Mr. J. A. Fihelly (Agent-General, Queensland); Mr. A. J. Gale, Mr. Percy Gates, M.P.; Sir Philip Gibbs, Rt. Hon. the Lord Provost of Glasgow, Mr. E. Godal, Mr. F. R. Goodwin, C.B.E.; Mr. Stuart Gordon Michie, Captain Victor Gordon (Acting High Commissioner, Newfoundland), Rt. Hon. Lord Gorell, Mr. J. C. Graham, Mr. A. G. Granger, Mr. Beverley Griffith, Mr. H. A. Gwynne, Sir Edward Marshall Hall, K.C.; Mr. P. J. Hannon, M.P.; Mr. Norman Hart, B.A.; Sir Anthony Hope Hawkins, Mr. Cecil M. Hepworth, Alderman John Houston, J.P.; Rt. Hon. the Lord Mayor of Hull, Sir Samuel Instone, Mr. W. W. Jacobs, Mr. Augustus E. John, A.R.A.; Rt. Hon. Sir Wm. Joynson Hicks, M.P. (Minister of Health); Sir Wm. Jury, Mr. T. Herbert Kaye, Captain Paul Kimberley, O.B.E.; Mr. Alex. B. King, Mr. W. Gavazzi King, Mr. Louis S. Levin, Rt. Hon. Sir Philip Lloyd Greame, K.B.E., M.P. (President Board of Trade); Rt. Hon. the Lord Mayor of London, Mrs. Belloc Lowndes, Mr. E. E. Lyons, Hon. Sir E. Lucas (Agent-General, S. Australia), Rt. Hon. C. A. McCurdy, K.C., M.P.; Mr. Ramsay Macdonald, M.P.; Sir Patrick McGrath, K.B.E.; Rt. Hon. W. F. Massey (Prime Minister, N.Z.); Colonel Grant Morden, M.P.; Mr. A. E. Newbould, Mr. Ivor Novello, Mr. W. C. Noxon (Agent-General, Ontario), Mr. T. P. O'Connor, M.P.; Mr. J. O.'Grady, M.P.; Mr. Geo. Pearson, Lieut.-Colonel Hon. P. Pelletier (Agent-General, Quebec), Mrs. Hilton Philipson, M.P.; Mr. Ralph Pugh, Mr. Geo. E. Redman, Mr. Geo. Ridgwell, Mr. Stewart Rome, Sir Landon Ronald, Mr. Arthur Rooke, Mr. H. Rowson, Mr. S. Rowson, H. E. Mons. le Comte de Saint-Aulaire (French Ambassador), Lieut.-Colonel H. V. B. de Satge, C.M.G., D.S.O.; Mr. V. Saville, Mr. J. A. Seddon, Mr. Victor Sheridan, Rt. Hon. Lord Southborough, Mr. H. de Vere Stacpoole, Sir Oswald Stoll, Mr. Thomas Terrell, K.C.; Miss Ellen Terry, Rt. Hon. J. H. Thomas, M.P.; Alderman E. Trounson, J.P.; Mr. F. C. Wade, K.C. (Agent General British Columbia), Mr. H. Rowan Walker, Mr. A. B. Walkley, Mr. Albany Ward, Hon. W. R. Warren, K.C. (Prime Minister, Newfoundland); Mr. T. A. Welsh, Mr. J. Brooke Wilkinson, Rt. Hon. the Lord Mayor of York.

JEFFREY BERNERD.

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A Final Message Before Prince of Wales' Week

From the Chairman of the British National Film League

TO THE BRITISH EXHIBITOR, THROUGH THE "FILM RENTER"

THE occasion of the British Film Weeks represents, I believe, the first instance of direct co-operation on a large scale between Exhibitor on the one hand and Producer, plus Renter, on the other.

Concentration on a certain article is always good business, and when the British trade and the British exhibitor generally are both concentrating and co-operating on a given campaign as in this case, success is a foregone conclusion.

To crown this combination, we have the gracious gesture of encouragement and recognition made by H.R.H. the Prince of Wales, and the movement becomes one which focuses the whole attention of the Nation—in fact of the Empire—on the Cinema. Can anything be better for our great Trade as a whole?

A. C. BROMHEAD.

Manchester's Chief Constable Welcomes British Films.

Our Manufacturers "Should Have Unqualified Support from Exhibitors."

IN view of the great interest which Sir Robert Peacock, the Chief Constable of Manchester, has always taken in anything connected with the development of the picture theatre, our Manchester representative recently solicited an expression of opinion from him on the campaign to popularise British films.

"In my capacity as Chief Constable of a large city like Manchester," said Sir Robert, "I have, of course, taken an interest in all forms of entertainment affecting the well-being of the general public—especially in the kinema which, since its inception, about twenty years ago, has made such rapid strides.

"It is a well-known fact that in those days the drama of the pictures was of a very rudimentary character, principally exploiting very crude, sensational, and impossible crime stories, often of a vulgar and pernicious type, and I am afraid often the reverse of being elevating or instructive.

"It soon became apparent, however, that the public were quick to show their appreciation of a more artistic and enlightened entertainment, and the people responsible for film production (which at that time was chiefly of English or, at any rate, European origin) were equally alert to gauge public opinion, with the result that the kinema's evolution from the commonplace to its present worthy position in the entertainment world is an accomplishment of which the leaders in the industry may be justly proud."

Sir Robert recalled the fact that during the great European war American producers of films soon secured the monopoly in this country, and that to-day England was in the unenviable position of having to rely on American productions, "for," he said, "I believe somewhere about 85 per cent. of its entertainment programs."

He did not for one moment desire to adversely criticise these American productions, a great majority of which, he declared, were excellent entertainment, but as, in his view, the kinema was the cheapest, the most accessible, and the most widely enjoyed form of relaxation for the British public, he was of the opinion that the more films put on the screen representing English life and customs, especially to the receptive minds of our rising generation, the better it would be for our own country.

Sir Robert remarked, "Who, then, can reproduce our English customs, atmosphere, social life, history, etc., to the best advantage to all concerned?—British producing companies, I should imagine."

It is his firm belief that the British manufacturers should have unqualified support from the exhibitors, as by so doing it would materially help to place and keep our own producing concerns on a sound financial basis, so that it would be possible

(*Continued on page* 12A)

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British Film Week Queries.

Newcastle Exhibitors and Mr. Victor Davis.

From our Newcastle Correspondent.

"THAT after listening to the eloquent address of Mr. Victor Davis in reference to British Film Week, we agree to sign the letter he has produced before us to-day, and, as exhibitors, to do our utmost to make the British Film Week a huge success. Further, we agree to the arrangements made by the British Film League for the spending of the five per cent. charged over and above the contract price for these British films."

This resolution was passed unanimously at a meeting of the Northern Branch of the C.E.A., held in Newcastle on Tuesday, October 30, when Mr. Victor Davis addressed the members in regard to British Film Week. Mr. William Carr, Seaton Delaval, chairman, presided.

Manchester the Exception.

Mr. Davis said that prior to his visit to Newcastle he had been to twelve other C.E.A. branches in the country, and with the exception of one branch every member he had approached had signed the pledge to support the effort, which had the wholehearted and cordial support of the General Council of the Association. Manchester Branch was the exception. As everyone in the trade knew, there were rival organisations and factions in Manchester. While he did not get signatures to the pledge letter at Manchester, he had gathered that everyone was in favour of the scheme, but they were of opinion that the letter ought to be sent round under the signature of the chairman.

Luncheon Speeches to be Broadcast.

After detailing the arrangement under which exhibitors had agreed to pay five per cent. on top of their contract price for the hire of films, and explaining that the advertising scheme was to be further helped along by the renters, who would also contribute five per cent. of the contract figure paid by each exhibitor for the purpose of a poster campaign over the whole of the country, Mr. Davis announced that extracts from the principal speeches made at the London luncheon on November 14, at which the Prince of Wales was to be present, were to be broadcasted that night by wireless, that again being a splendid advertisement. The approach of British Film Week was to be heralded in the topicals and gazettes. The British National Film League was preparing to put out between 15 and 20 new feature films, available for British Film Week, and, as far as possible, those films would be of outstanding merit. That effort was going to make the greatest appeal to the British public that the trade had ever tried to make, and he thought that the British public would respond.

Meaning of Prince of Wales' Patronage.

In the trade they were agreed that the day of the big picture had come to stay. The big pictures took longer time to produce, cost more, and there would be fewer of them on the market, which meant keener competition to secure them, with a consequent rise in prices. It was surely to the interests of the exhibitors in this country that the production of such pictures in this country should be encouraged. "Key-theatres" was a word coming to have a sinister meaning. England used to be regarded as a convenient dumping ground for American productions, but it was now being looked upon as a very desirable market, because it could yield £50,000, £60,000 and £70,000 for the hire of a single film. If the idea of "key-theatres" spread throughout the country, the choice of big pictures for the smaller halls would be indeed limited. It was known throughout the trade that, given two pictures of equal merit, the British film would win against any other country's film. He expressed the opinion that a fair inference to be drawn from the association of the Prince of Wales with the British Film Week movement was that those who were at the helm were seriously concerned at the fact that 85 per cent. of the pictures shown in the kinemas of this country did not represent the ideas, ideals, and sentiments of it, but those of another country, which, though allied by blood and race, was divided from this country by subtle and profound differences. In this country they had been missing great opportunities of showing to the public their own country. In these islands there was an untold wealth of material scarcely touched. The success of British Film Week would stimulate British producers to take advantage of those opportunities and to show Britain to the British.

Question of Barring Clauses.

The Chairman, in expressing the thanks of the branch to Mr. Davis, assured him that he had been preaching to the converted so far as British Film Week was concerned. He did not think there was an exhibitor in the territory who would neglect to include British productions in his program for the week commencing March 17.

In answer to Mr. J. Coverdale Bell, Mr. Davis made it quite clear that the five per cent. paid by the renter and exhibitor respectively was not part of, but was based on the contract price of the film. As an ordinary business deal, it would be up to the exhibitor to get his film at as low a figure as possible, and he would pay his five per cent on that figure. So, also, would the renter.

Mr. F. W. Morrison drew attention to the fact that he had already signed contracts for British films for two halls, and had agreed to pay the five per cent. extra on both of the contracts. A renter was now saying to him that a bigger hall in the neighbourhood wanted one of those pictures for that week, and was asking the speaker what he was going to do about it.

Mr. Davis remarked that that touched a very important point. Exhibitors in other places were modifying their barring clauses for that particular week. It was entirely a matter for the branch to decide how far they could manage it. He apprehended that, if they were all agreed, they would have no difficulty in securing a modification of the barring clauses.

(*Continued on next page*)

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BRITISH FILM WEEK QUERIES—*Continued.*

Short Release Dates.

Mr. E. J. Hinge raised another question by pointing out that he had not had a single renter or renter's representative to see him to endeavour to book a British film. In regard to that special effort to run British films, all that he had had was a few circular letters with a list of films. The majority of those he had either already booked or his opposition had secured them, or they were of no use to either of them. He concluded by asking if they were now supposed to look around for the films and take on the renters' work.

Mr. Davis replied that he would be very happy to report that to the British National Film League.

Mr. J. Parker confirmed the statement of Mr. Hinge. He added that the sole reason that the British films had been let down was because of the close proximity of their release date to that of their London trade shows. British producers did not get far enough ahead, with the result that exhibitors got booked up with American films.

Newspaper Publicity.

Mr. F. W. Morrison asked if Mr. Davis's assurance that the effort would have the backing of the provincial Press also applied to the London newspapers which had big provincial circulations. In a list of the engagements of the Prince of Wales no mention was made of the fact that he had promised to attend the kinema luncheon which was to inaugurate British Film Week on November 14.

Mr. Davis replied that in the absence of any association of newspaper proprietors, editors would be approached individually, and that was being done.

Mr. Dixon Scott suggested that the British National Film League should write to those papers which had omitted the Prince of Wales' engagement, and ask them to publish a letter calling attention to it.

Many Copies Available.

Mr. J. Coverdale Bell asked what films were actually available for British Film Week. There did not seem to be any pictures at present that had March 17 fixed as their release date. Films were on offer which were being played now.

Mr. Davis replied that all films now in use would be used up, so far as first runs were concerned, before British Film Week came round, but they would still be available for third and fourth runs in country places. He had already stated that the League was going to turn out 15 to 20 new features in readiness for British Film Week, and these would be shown to the trade as from November 5 at the Scala Theatre, London. The producers were busy making those pictures now, and the next issue of the British Film Week bulletin would contain the titles and pictures of those films.

Mr. Morrison stated that two or three firms in Newcastle were handling British films, and those firms had written their local managers to the effect that for that week unlimited copies would be available. There would have to be much more duplication of particular pictures in that week than was recognised at other times, and the renters were apparently prepared to make that possible.

The Chairman thought that that was quite clear. British Film Week in different territories was fixed for different dates, and as the week was concluded in one territory the films were to be transferred into another territory so that they might all be available.

A Renter's Challenge.

Mr. F. W. Morrison, in moving the resolution printed above, informed the meeting that at two halls he had showed 46 British productions in 1921—all features and no comics. In 1922 he screened 32 British productions, and in 1923 he had shown or intended to show 26 British productions. He had never been let down by a British production, either from the pay-box point of view or the standard of entertainment his patrons had seen on the screen.

Mr. J. S. Snell seconded the motion, which was carried unanimously, and every exhibitor present appended his signature to the letter.

Mr. Davis, in responding to a vote of thanks, stated that he had been informed by Mr. Fowkes, of Cardiff, that all his records were made on British films, and a renter had authorised him to issue a challenge to all exhibitors to show that, apart from accidents and extraordinary opposition, such as "The Four Horsemen," he had failed to make money on a British production. If such proof were forthcoming the renter would give that exhibitor £10 to hand over to charity, or use in any other way the exhibitor might wish. The challenge was open to any class of hall. Mr. Davis admitted that the British films had had their imperfections, but said that those imperfections were now being overcome.

MANCHESTER CHIEF CONSTABLE WELCOMES BRITISH FILMS—*Contd. from p. 11*

to compete successfully with the American or any other products.

Sir Robert further said he believed it would also be to the exhibitors' interest if they would support their own industry for, at the same time, they would assist in alleviating, to some extent, the present distressing economic conditions in this country. It would also help to cultivate a taste for British films, which could undoubtedly portray British ideals, traditions, and sentiments more adequately than those of any other producing country.

The British Film League surely deserves the support and goodwill of every true Englishman, and if that is forthcoming Sir Robert saw no reason why the British studios should not so increase their output that in the near future British productions would predominate on our screens in increasing numbers.

The British Film League surely deserves the support and surely will it be to the interests of the Mother Country and our Colonies." That is why he welcomes the effort that is being made to organise British Film Weeks throughout the whole of the United Kingdom during February and March next.

"The time is opportune, I think," concluded Sir Robert, "for British manufacturers and exhibitors to make a special effort of co-operation to put more of the native article on the screens of their own country, for if they do so they will assuredly have the support of our great moving-picture public."

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Patriotic Film in High Court Case

Jury View Picture

VERDICT FOR THE GAUMONT COMPANY

MR. JUSTICE DARLING and a special jury in the King's Bench Division on November 1 heard an action brought by Union Jack Photo Plays, Ltd., Staple Inn, W.C., against Gaumont Co., Ltd., Denman Street, Piccadilly Circus, W. By their statement of claim plaintiffs said that they delivered ten reels of film to the defendants in May, 1917, and that in pursuance of an agreement between them those ten reels were cut down to a five-reel film, and the balance of the ten reels were retained by the defendants. They said they had demanded the return of the five reels, and they had not been returned, and thereby they had suffered damage.

Defendants denied they retained the balance of the film. Alternatively, they said it was delivered to the plaintiffs and not redelivered to them. They said, as a further alternative, that if it were held by them they were not to be responsible for any injury or damage.

Sergeant Sullivan, for the plaintiffs, said the plaintiff company, which might be described as a one-man show, was engaged in film production, and the defendant company were well-known people in the same business. Up to 1919 the relations between them were very intimate. In 1917 the plaintiff company, represented by Mr. Cowen, secured the privilege of taking a number of films representing military and naval movements There was, counsel understood, a considerable outcry at the privilege accorded to them. There was also a kinematograph representation of an apparent debate in the House of Commons, and about 150 Members of Parliament took part. The film was entitled "It is for England," but it was altered and some parts omitted in order that the balance should fit into a film called "The Hidden Hand." Plaintiffs and defendants entered into an arrangement for the joint exploitation of the film, "The Hidden Hand," and the omitted portions of the film, "It is for England," were left with the defendant company. Defendants said the portions cut out were delivered to Mr. George in Gerrard Street, and wrote that every negative held by them on behalf of plaintiffs had been returned.

Mr. Laurence Cowen, managing director of the plaintiff company, said his firm had been in existence ten years. He was the author of a book entitled "It is for England," and as it aroused some patriotic interest he was able to get facilities to obtain military and naval pictures to illustrate the story for film purposes. Mr. George, Gerrard Street, had been his firm's agent. He estimated that £4,000 was spent on the film. When the war ended interest in war films diminished, but the new generation now growing up wanted to know what happened in the war. The film was of unique value, as the scenes it contained could never be done again. He thought it was worth £10,000.

In cross-examination, witness admitted that he was claiming £7,500.

Mr. Morris said his clients were saying that "The Hidden Hand" and "It is for England" were substantially the same, and on his Lordship's suggestion it was arranged that the jury should see the films.

The hearing of the action was continued on November 2, Mr. Justice Darling stating at the opening that the jury had seen the films in question at defendants' premises.

Mr. A. Ramsden, of Little Denmark Street, said he was working with Mr. George in Gerrard Street during the time Mr. George was travelling with the film, "It is for England." The business he did had nothing to do with negatives. In April, 1918, there were delivered by defendants at Mr. George's office tins of films, but there was not the negative of the omitted portions of the film in question.

Mr. Morris, K.C., for defendants, said his clients denied they had got any of plaintiffs' negatives. The only thing they had done in connection with the film was to carry out the orders plaintiffs gave, and they contended plaintiffs had got all the films they ever had. Defendants denied they owed plaintiffs a penny.

Captain J. W. Smith, general manager of the Williamson Film Printing Co., of Wardour Street, said during the war he was in charge of the photographic records of the Western and Eastern Fronts in connection with the British Army. The military parts of the film in question alleged to be missing could not be worth the value placed on them, as prints could be officially supplied at sixpence and a shilling per foot.

Mr. Joseph Brooke Wilkinson, secretary to the British Board of Film Censors, said during the war he was in charge of the preparation of an official film, "Britain Prepared." Mr. Cowen approached him for scenes of naval incidents, stating that he was doing it for patriotic motives, and that there was not the slightest intention to make profit out of it. Witness told him he would submit the proposal to his Government Committee, and ultimately Mr. Cowen was supplied with 368 feet of film for exclusive use in the film, "It is for England," on the understanding that the film was in the public interest and only for patriotic purposes.

Evidence for the defendants was also given by Mr. Edward F. Cooper, technical adviser to the Government on film matters, and in charge of the Imperial War Museum at the War Office, Major Arthur J. Gale, president of the Cinematograph Exhibitors' Association of Great Britain and Ireland, and Mr. William Hitchcock, works manager of the Gaumont Co., Ltd.

When the hearing of this action was continued on November 3, Sir William Bull, M.P., was called as a witness for the defence. He said that he assisted Mr. Cowen in arranging a mock debate among Members of the House of Commons for the film, as he thought the film was entirely for charity and patriotic uplift. He thought Mr. Cowen was paying for the production out of patriotism.

Mr. P. J. Hannon, M.P. for Moseley (Birmingham), said he was secretary of the Navy League in 1916, when he met Mr. Cowen in connection with the film, and he supported Mr. Cowen's proposition, as he thought it would be a valuable factor in the naval recruiting campaign. Finally the name of the Navy League had to be left out in connection with the film, and on that account Mr. Cowen was paid £150 compensation by the Navy League. So far as he knew Navy League charities got nothing, though, in cross-examination, he admitted that the performance at the Palace Theatre was arranged by the League, and that the exhibition, so far as the loan of the film was concerned, was charitable.

Summing up, the Judge said that it was agreed the negative claimed for was cut out of the film, "It is for England," but defendants' case was that they had no particular instructions regarding the omitted portions, and that all the "cut out" had been returned to plaintiffs.

The jury, without leaving the box, found for defendants.

Mr. Morris asked for judgment for them, and it was entered accordingly with costs.

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Stolls present

Becket

by

Alfred Lord Tennyson

starring

Sir Frank Benson

Produced by George Ridgwell.

STOLL'S OFFERING FOR THE BRITISH FILM WEEKS.

TRADE SHOW

NEW SCALA THEATRE, FRIDAY, NOV. 9TH at 3 p.m.

STOLL

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Still another congratulation

"The applause was not only unanimous but lasted well into the following picture"

"If there be anyone still entertaining doubt as to what <u>can</u> be done in the old country, let them see this and then argue."

"Thank you for a real square deal, the right film at the right price without any drum banging"

Are you one of the knowledgeable exhibitors who are making money and filling their halls with delighted patrons by showing

STOLL PRODUCTIONS?

Don't take our word—write or wire this

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on a Stoll Triumph

STOLL

PHONE:—
5903 BRIGHTON.

THE DUKE OF YORK'S THEATRE,
PRESTON CIRCUS,
BRIGHTON.

OPERATED BY THE SUSSEX PICTUREDROMES CO., LTD.

MANAGER:
MR. E. V. GLENISTER.

06105

The Stoll Film Co.Ltd.
155-157.Oxford St,
London W.1.

30th. October 1923.

Dear Sirs,

"THE WANDERING JEW"

We presented the above picture yesterday to a packed house and I really must congratulate you on having achieved what is, undoubtedly, a triumph for British production.

I must admit that I was a little doubtful as to how it would be received by the patrons of the cheaper seats but all doubts were set at rest when, at the conclusion of the first presentation, the applause was not only unanimous but lasted well into the following picture.

If there be anyone still entertaining doubt as to what can be done in the old country, let them see this and then argue.

Thank you for a real square deal, the right film at the right price without any drum banging.

Yours faithfully,

E. V. Glenister

Manager.

fellow exhibitor for fuller particulars

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The Film Renter &
Moving Picture News.
November 10, 1923.

STOLLS present

SALLY BISHOP

Produced by
Maurice Elvey.

from the novel by
E. TEMPLE THURSTON

featuring
Marie Doro
and
Henry Ainley

with an all star cast including
Florence Turner
Sydney Fairbrother
Maie Hanbury
and
Bromley Davenport

STOLL

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Action Over Uncensored Film

Lack of Certificate Renders Contract Impossible

AN action in which Hayward's Productions, Ltd., film renters, of Charing Cross Road, W.C., claimed £45 for the hire of a film, entitled "Whispering Devils," to the Rivoli Cinemas, Ltd., of New Broad Street, E.C., owners of the Rivoli Picture Theatre, Whitechapel, came before Mr. Justice Swift, in the King's Bench Division, on Thursday.

Mr. Quass, who appeared for the plaintiffs, said the contract between the parties was made in writing on January 20, 1921, and was for the hiring of the film for £45, for a run of three days, to commence on May 22, 1922, which was the release date of the film. It was tendered on May 22, and the defendants then asked if plaintiffs had the certificate of the British Board of Film Censors certifying that the film had been passed for exhibition. Plaintiffs said that they had not, and the defendants then refused to take the film.

Mr. Rayner Goddard, K.C., for the defendants, said that when their licence was renewed in February, 1922, the L.C.C. imposed two conditions which had hitherto not been imposed: (1) that no film should be publicly exhibited which had not been approved by the British Board of Film Censors without the express consent of the Council, and (2) that before the picture began the certificate to that effect should be displayed on the screen. It was, therefore, illegal for the defendants to exhibit the film in question which did not answer either or both of these conditions. He (Counsel) submitted that there was frustration of the basis of the contract between the parties, which was the public exhibition of the film, and the frustration was caused by the act of a body which had statutory power to act in a way which destroyed that basis.

Mr. Quass said that "Whispering Devils," although it had not been censored, had been shown in over 100 theatres in London, and no objection was taken.

His Lordship: Then I should think there are a few places which are likely to lose their licence.

Counsel replied that he knew of no case where the L.C.C. had taken proceedings in such circumstances, and he thought they took no action unless some objection was made to them. Although the amount involved in the present case was small, the matter was of considerable importance to the cinematograph industry.

His Lordship, after hearing evidence, said he thought the conditions imposed by the L.C.C. were *ultra vires* and were binding upon exhibitors. The fact that the County Council made it illegal for the film to be exhibited to the public unless and until it was censored or the Council gave permission rendered the contract between the parties impossible of performance. He gave judgment for the defendants with costs.

Severe Summing Up Against Pearson & Sopwith.

AFTER a prolonged hearing of the case, Cinechrome Instruments, Ltd., v. Pearson and Sopwith, Ltd. (the first part of which is reported on another page, under the title of "Dispute over a Lease"), during which the defendants gave evidence denying that they had bound themselves as sureties under the lease, the case reached its concluding stages on Tuesday, November 6, when His Lordship dismissed the action against the individual defendants and gave judgment in default of defence against the defendant company for damages for the sum of £2,000.

His Lordship said the individual defendants said that they never agreed to become guarantors or to execute the counterpart of the lease. On the evidence of Mr. Pearson, which contained many discrepancies and inconsistencies, His Lordship did not feel justified in holding that Sopwith, Booth, Vanneck, and Abram had agreed to become sureties before April 23. Booth and Vanneck were honest and reliable witnesses and he accepted their evidence that they were not present at the interview on April 23 when any mention was made of sureties. They never consented to become sureties for the lease. Sopwith was not a satisfactory witness, and, in His Lordship's opinion, he knew throughout, or at an early date, that sureties were being insisted upon. He found as a fact that Sopwith did consent to become a surety. The consent of Pearson, Sopwith, and Abram was established, but he came to the conclusion that Booth and Vanneck never consented. By law, however, a joint and several guarantee which had not been signed by all the parties contracting to become sureties was not binding on those who had signed, and therefore all the five defendants to the action escaped liability. As against Sopwith, Abram, Booth, and Vanneck the action failed and would be dismissed with costs. As against Pearson the action would be dismissed without costs because, no doubt, Pearson was responsible for the whole of that unfortunate case. There would be judgment on the motion in default of defence against the defendant company for damages for the sum of £2,000, with such costs as plaintiffs were entitled to on the motion.

AFFAIRS OF SHEFFIELD KINEMA.

AT a Leeds creditors' meeting concerning one of the oldest established Sheffield picture houses, with liabilities of about £3,000, it was stated that in five years the concern had paid 137 per cent. dividend, but that nothing had been laid aside as a reserve fund. £10,000 was the original cost of the picture house, and in a statement of affairs its present value was put down at about £13,000. The creditors were asked to hold their hand and give the owners a chance to pull round. The meeting was adjourned for a fortnight to allow the owners to present some scheme.

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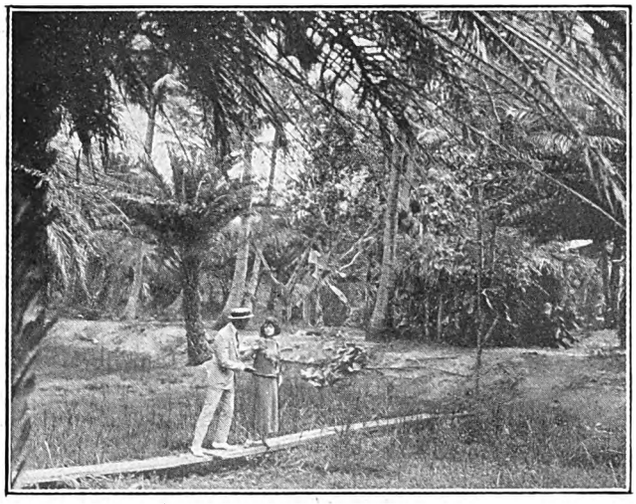

SCENE FROM "THE WHITE FLOWER," Lasky's next offering.

SPECIAL preparations, we understand, are being made for the trade show presentation of Stuart Blackton's first super special for the Vitagraph Co. We gather that, besides an excellent story, "On the Banks of the Wabash" is replete with gigantic thrills of a type not often attempted. There is a violent storm, a mighty river which breaks its dam and floods an entire town out of existence, many fires, and, as a grand finale, a terrific boiler explosion, which is so realistic that "big drum effects" will not really be necessary. At any rate, "On the Banks of the Wabash" smells like something worthy of a large-sized pencil note in one's "Trade Show Appointments" book.

"Armageddon."

"Armageddon," which the New Era Film, Ltd., will show to the public on November 12, should prove of the greatest value to all who take a keen interest in military matters, especially the great campaigns of the late war. During the course of the film a relief map will be shown, illustrating in detail the tactics pursued by Lord Allenby and his troops to drive the Turks out of the Holy Land. "Armageddon" shows the Palestine campaign step by step till the final aim is achieved. As the picture itself is concerned with the actual fighting, the spectator will gain a dual knowledge of the campaign, as if he not only had viewed it as a whole from the point of view of the staff, but had participated in the detailed actions of which, as a rule, only the particular unit engaged can speak with knowledge. The copyright of the picture is the property of the British Government and has been loaned by them to Messrs. The New Era Films, Ltd.

SCENE FROM "JAIL BIRDS," one of the three two-reel comedies now being handled by W. & F. Film Service.

Round the L

Activities and Projects

A Hepworth Comedy for British Film Week.

The names of Jean Cadell and Frank Stanmore are among the list of players appearing in the Hepworth comedy, "The Naked Man" (Edwards Series), which is to be trade shown at the New Scala Theatre on November 12.

"The Money Habit."

Life in Paris and London, as it is lived to-day, is the background to the first Granger-Commonwealth Production with the intriguing title, "The Money Habit." This All-British production will be released for the great British Film Weeks. Walter Niebuhr is the producer, and the cast includes such prominent stars as Clive Brook, Nina Vanna, Warwick Ward, and Annette Benson.

"Miriam Rozella" Resumed.

Astra National's production of "Miriam Rozella," from the much-discussed novel by B. L. Farjeon, which was interrupted by the illness of two of the principal artistes, will be resumed in a fortnight by Sidney Morgan. Miss Moyna Macgill, who plays the title rôle, is rapidly recovering, and it is hoped that Miss Ellaline Terriss will be able to take up her studio work in a fortnight.

Papyrus v. Zev Race in the Gaumont Graphic.

The policy of the Gaumont Company, Ltd., in including in the Gaumont Graphic complete records of big events without extra charge has created much favourable comment among exhibitors. It will be remembered that only a few weeks ago the Gaumont Graphic included a fine picture of the Japanese earthquake disaster which was put out as a special edition in quick time and supplied free to all Gaumont subscribers. Last week a special edition of the Gaumont Graphic included a picture of the Papyrus v. Zev race, which was put out on Tuesday afternoon with special bills and proved very useful at the box office. The Gaumont Company, Ltd., is specially emphasising the fact that these pictures are supplied to Gaumont Graphic subscribers without extra charge, and that it is not its policy to put out special pictures of special events at special prices.

"Woman to Woman."

"Woman to Woman" will be pre-released at Marble Arch Pavilion on November 12, and we are told that the first night audience will be one of the most distinguished that has been gathered together for the presentation of any film. "Woman to Woman" will be handled in England by W. & F., and has been sold in America to the Selznick Distributing organisation. In advertising this picture in the American Press, Selznick pays a great tribute to Betty Compson. Rex Ingram, the producer of "The Four Horsemen of the Apocalypse," said at a dinner given recently in his honour: "I have just seen a British film, 'Woman to Woman,' one of the best and most sincere films I ever saw in my life. They have never produced in America a better film than 'Woman to Woman.'" Exhibitors who are not able to make it convenient to see "Woman to Woman" on the first night will be accommodated on any afternoon during the fortnight's run at Marble Arch Pavilion on receipt of an application for tickets.

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London Trade.

of the Renting Houses.

"The Colleen Bawn."

The part of Eily O'Connor, known near and far as "The Pretty Girl—The Colleen Bawn," in the Stoll Picture Production of the famous Irish romance, is being played by Collette Brettel, who gave such a fine performance as Thora in "The Prodigal Son." Gladys Jennings, who has played in a number of Stoll films, and who was warmly praised for her work as Helen Graeme in "Young Lochinvar," fills the rôle of Ann Chute, while Marie Ault figures as Shiela Mann. As the part of Myles Na-Copaleen is being played by Stewart Rome and that of Hardress Creegan by Henry Victor, no fewer than three of the principals in "The Colleen Bawn" were principals in "The Prodigal Son."

European's Next.

European Motion Picture Co. will give a trade show of "Don Quickshot of the Rio Grande" in their private theatre on Tuesday and Wednesday, November 13 and 14, at 11 a.m. and 2-30 p.m. Jack Hoxie is the hero of this Special Attraction, which has for its background the adventurous western plains and quick-shooting inhabitants. After reading "Don Quixote," "Pep" Pepper, a cowboy, decides to emulate the knights of old, seek romance, right wrongs, and revive the days of chivalry. He does it so well that he gets the sack. Nothing daunted, he roams forth, finding a maiden in distress, and when he resents an insult to the girl a thrilling fight follows. It is said there are a number of rapid adventures and humorous incidents before "Don Quickshot" meets his fate with the right girl.

Swedish Biograph Reissue.

As a result of the success attending the presentation of Victor Seastrom's great Swedish Biograph production, "The Secret of the Monastery," some two or three years ago, the Swedish Biograph Company have decided to reissue this film. New copies have been printed and have been retitled and re-edited, and the trade will be invited shortly to compare this production of Seastrom's, which is approximately three and a half years old, with some of the world's present-day releases. General Kinema Films have arranged a trade show at the New Gallery Kinema, Regent Street, on November 15, at 11-15 a.m.

Hugo's Masterpiece.

That epic of fifteenth century Paris, Victor Hugo's masterpiece, "The Hunchback of Notre Dame," has been adapted for the screen by Universal Pictures Corporation, and will be presented at the Empire Theatre, Leicester Square, on the 19th inst. Very elaborate preparations had to be made to ensure as exact a reconstruction of the period and story as possible. Six months were spent in preparation, twelve months in the actual production, and, in point of fact, "Notre Dame" proved the most expensive picture ever made. Lon Chaney, who enacts the part of Quasimodo, required three and a half hours each day to make up as the hunchback. The other famous artistes who are represented in "The Hunchback of Notre Dame" include Ernest Torrance, of "Covered Wagon" fame,

SCENE FROM "THE MONEY HABIT," the first Grange-Commonwealth picture.

who plays the part of Clopin, the Beggar King, Patsy Ruth Miller as Esmeralda, Tully Marshall as Louis XI., Nick de Ruiz—said to be the ugliest of villains—Gladys Brockwell as the haggard old recluse, and Nigel de Brulier plays Dom Claude.

Marionette Comedies.

The new marionette comedies, two of which Western Import will show with "When Dawn Came" at the New Oxford Theatre on November 13, constitute quite a departure in the motion picture world, and exhibitors on the look-out for something original should certainly see them. Each comedy is a complete story in one reel, but we get the same amusing characters—a nigger, a mule, and a motor car—with fresh adventures each time. The set comprises twelve in all, and the first will be released early in the New Year.

Betty Compson in Hawaiian Drama.

To be trade shown by Famous-Lasky on Tuesday, November 13, at the New Gallery Kinema, at 11 a.m., Betty Compson's latest Paramount vehicle, "The White Flower," presents for the first time in a motion picture story Hawaiian scenes with which tourists alone are familiar. One of the most striking of the beautiful natural settings are those showing Kilauea, the famous volcano of Hawaii. The picture, which is said to be a very dramatic and thrilling one, was written, adapted, and directed by Julia Crawford Ivers, the distinguished photo playwright. Edmund Lowe is Miss Compson's leading man.

Scene outside the Empire Theatre, Leicester Square, at the matinee presentation on Monday week of the Universal production, "MERRY-GO-ROUND."

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ENTERTAINMENT TAX.

Aberdare Kinema Owner's Frauds.

WALTER HAGGER, of the Cosy Cinema, Aberdare, was summoned at the local court on Wednesday for offences under the Entertainment Duty Regulations, firstly, by failing to deface portions of tickets obtained from the audiences; secondly, by not returning the proper halves of tickets to persons in the audience; and thirdly, by failing to keep portions separated from those used on previous dates.

Mr. E. R. Booth, of London, prosecuted for the Revenue authorities, and defendant pleaded "guilty."

Mr. Booth said that on September 21 last the defendant's place was visited by Mr. Harry Prosser, surveyor of Customs and Excise at Swansea, who made an examination of the pay tickets and found 65 loose stamped tickets which had already been used and returned to the pay-box, whole and undefaced. The defendant admitted that this was for the purpose of reissue. The tickets were issued by the defendant's wife and collected by Cissie Harries, who admitted that it had been going on for about a year.

In reply to a communication with reference to the matter, defendant admitted that he had committed a breach of the regulations, adding that his summer business was bad, and he fell to the temptation to ease down the Entertainments Tax costs.

There was a previous conviction against defendant at Haverfordwest, and in imposing a fine of £60 and ten guineas costs, the Stipendiary (Mr. R. A. Griffith) remarked that it was a very serious fraud on the Revenue, and they could not overlook the previous conviction at Haverfordwest.

VICTOR DAVIS IN BRADFORD.

Mr. H. Victor Davis, of South Wales, was in Bradford the other day and addressed the local exhibitors on the British Film Week. The meeting was well attended and enthusiastic, and Mr. Davis had quite a good reception.

KINOGRAPHY, LTD.

RECEIVER APPOINTED

BEFORE Mr. Justice Astbury in the Chancery Division, on Friday, Counsel for plaintiff in a debenture-holder's action, Agnes Stewart against Kinography, Ltd., moved for the appointment of a receiver and manager of the company.

Counsel stated that the debentures were secured by a trust deed which contained a charge upon the property of the company. One of the conditions of the trust deed was that the principal moneys immediately became payable if the company gave notice of any intention to cease to carry on business without the written consent of the trustees. On October 29 there was a meeting of debenture holders with a view to passing a resolution for the postponement of the payment of interest. The debenture holders refused to pass the resolution, and on the same day the directors of the company sent a written notice that they intended to cease to carry on business. In those circumstances plaintiff asked for a receiver and manager to be appointed. The company and the trustees consented to the appointment and to the usual judgment in a debenture-holders' action.

His Lordship made the appointment of a receiver and manager by consent and gave judgment as requested.

NOVELISING "THE SILENT COMMAND."

IN releasing "The Silent Command," the dramatic picture of the U.S. Navy, William Fox has had a 15,000-word novelisation written, illustrated with photographs and drawings, for release to newspapers. The original story by Rufus King deals with a navy captain who frustrates a plot to destroy the Panama Canal. Edmund Lowe, Alma Tell, Martha Mansfield, and Betty Jewel have the principal rôles in the picture, which was heartily endorsed by Secretary of the Navy Denby, his assistant, Theodore Roosevelt, jun., and by General John J. Pershing. The picture was directed by J. Gordon Edwards, and much of it was filmed aboard the Atlantic fleet and in the Canal Zone. The novelisation is divided into twelve instalments, and is released to newspapers without charge.

MEMS. FROM MERSEYSIDE

Lasky Attractions.

A call upon Mr. H. D. Nisbet at Famous-Lasky's offices in Dale Street elicited the information that "The Sheik" and "Blood and Sand" will be reissued in March and April next year. This step has been decided upon in response to repeated requests from exhibitors, and several new copies of both films are being prepared. The Paramount film, "Manslaughter," was engaged for a run at the Savoy, Preston, and was screened to capital business notwithstanding the fact that it was the second engagement of this film in Preston. "The Old Homestead" has already made a successful introduction to the public at the Prince of Wales, Liverpool, and patrons of the many halls in different parts of the North-Western area will shortly be afforded an opportunity of seeing the production.

"Audacious Mr. Squire."

Mr. Jack Buchanan, who appeared at the Royal Court Theatre recently in "Toni," is featured in the film "Audacious Mr. Squire," which Messrs. Hodson and Goddard introduced to the trade last week.

Trade Changes.

Mr. L. G. Cooper, who was for nearly three years in charge of Ideal's dispatch department, under Mr. F. W. Ingram, at Liverpool, has severed his connection with the firm to become manager of the Tivoli Kinema, an up-to-date picturedrome in Preston.

Mr. William Thomas, who was formerly associated with the managerial side of the kinema business at Ye Old English Picture House, in the bungalow town of Moreton (Wirral Peninsula), where he succeeded Mr. W. W. Wright (now manager of the Liverool Trocadero), has joined the staff of Messrs. Hodson and Goddard, Liverpool, as their outside representative for the Merseyside district.

Liverpool's French Protégé.

An educational kinema room is to be a feature of the memorial hall which will form Liverpool's gift to the French town of Givenchy. The Mersey City officially adopted Givenchy under the scheme agreed upon by the principal British municipalities for showing practical sympathy with the inhabitants of the devastated areas in our Allies' countries.

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Gaumont Films Available For British Film Week.

"BONNIE PRINCE CHARLIE"

"A GENTLEMAN IN MUFTI"

"SQUIBS, M.P."
(WELSH-PEARSON PRODUCTION)

"LIGHTS OF LONDON"

"FIRES OF FATE"

"LOVE, LIFE & LAUGHTER"
(WELSH-PEARSON PRODUCTION)

THE NEW FRONT LINE SERIES OF
"QUALITY PLAYS"

"A SISTER TO ASSIST 'ER"
"ROB ROY"
"A GIPSY CAVALIER"
"CLASS AND NO CLASS"
"IN HIS GRIP"
"AUTUMN OF PRIDE"
"PRINCE OF LOVERS"
"BLUFF"
"SILENT EVIDENCE"
"TELL YOUR CHILDREN"
"SOUL'S AWAKENING"
"ROSES IN THE DUST"

BRITISH FILMS BRITISH PEOPLE
BRITISH NATIONAL FILM LEAGUE

British Film Week will Bring New Patrons into your Theatre!

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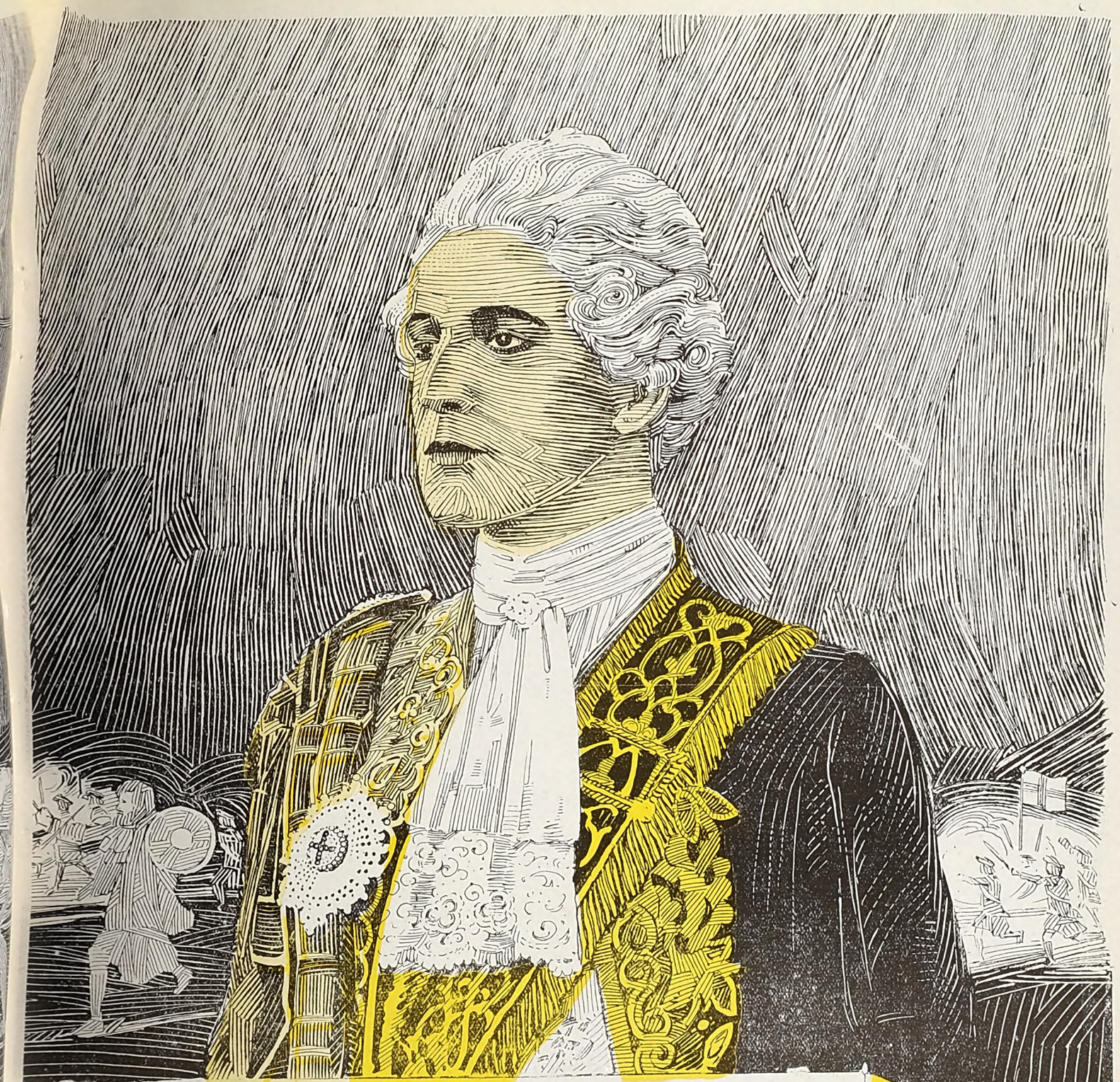
A. C. & R. C. BROMHEAD present
GLADYS COOPER &
in the greatest of all Scottish history
BONNIE PRI
British Screencraft
A BRITISH "SCREENCRAFT" PRODUCTION, Directed by C. C. CALVERT.
LONDON TRADE SHOW: NEW



IVOR NOVELLO

(By courtesy of Atlas B ocraft Co., Ltd.)

romances—a tale of the '45 rebellion—

NCE CHARLIE"

Sole Distributor —THE GAUMONT CO., Ltd (1898-1923).

SCALA, FRIDAY, NOV. 16th. at 3 p.m.

AUSTRALIAS REPRESENTATIVE FOR BRITISH FILM WEEK —

A.C & R.C. Bromhead present
The Longford-Lyell production

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BRITISH FILMS BRITISH PEOPLE
BRITISH NATIONAL FILM LEAGUE

Gentleman Mufti

Featuring

ARTHUR TAUCHERT

A picture with the qualities of humanity—

HUMOUR, PATHOS & SINCERITY —that make sure appeal.

Sole Distributors :

THE GAUMONT Company, Ltd., 1898-1923

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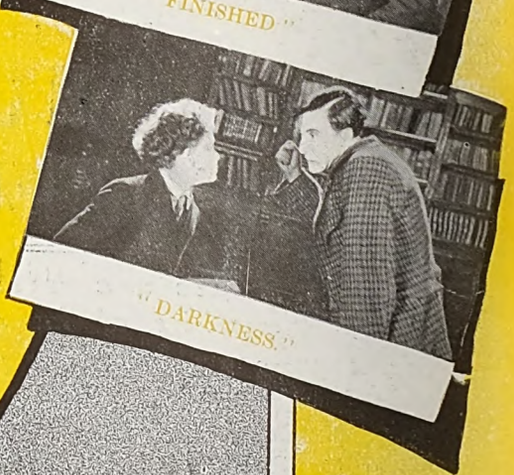
"THE LITTLE PLAYS WITH THE BIG PLOTS"

QUALITY PLAYS

The New Front Line Series of Quality Plays for British Film Week

[Exclusively Controlled by The Gaumont Company Ltd.]



"THE REVERSE OF THE MEDAL"
featuring Clive Brook.

"THE MAN WHO LIKED LEMONS"
featuring Forrester Harvey.

"DARKNESS"
featuring Gordon Craig.

"THREE TO ONE AGAINST"
featuring Cecil du Gue.

"FINISHED"
featuring Jerrold Robertshaw.

"CONSTANT HOT WATER"
featuring Gladys Jennings.

An Entirely New Series
Exclusively Controlled by
"GAUMONT"
1898-1923.

BRITISH FILMS FOR BRITISH PEOPLE
BRITISH NATIONAL FILM LEAGUE

QUALITY PLAYS

QUALITY PLAYS

QUALITY PLAYS

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M' LORD O' THE WHITE ROAD.

Scenes from Granger's new picture showing Victor McLaglen and Marjorie Hume in various situations of the film, and its delightful backgrounds.

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News and Notes from Newcastle.

Income Tax and Subscriptions to C.E.A.—Delegates for British Film Lunch—Municipal Honours for Manager—"Robin Hood" at Queens' Hall

From our Newcastle Correspondent

SHARING terms have been considered by the Executive Committee of the Northern Branch of the C.E.A., but, owing to the complex nature of the subject and the difficulties with which it bristled, the Committee would not take upon themselves the responsibility of making any pronouncement, and have referred the matter back for the consideration of the branch. The matter was down for consideration at the meeting of the branch last week, but, owing to the protracted nature of the meeting, the discussion of this burning topic has been left to a future meeting of the branch.

Income Tax Problems.

The secretary of the Northern Branch of the C.E.A., Mr. Alfred Smith, has been experiencing difficulties with the Inland Revenue authorities over subscriptions being allowed as disbursements. At the General Council meeting in May arrangements were come to whereby the Inland Revenue authorities were to approve of this being carried out. Some difficulties had arisen, and Mr. Smith informed the members that he was pressing for the arrangement to be carried out. He also asked the branch delegates to call the attention of the General Council to the matter.

British Film Week.

Eight invitations to the London luncheon in connection with the initiation of the British Film Week have been received by the Secretary of the Northern Branch of the C.E.A., Mr. Alfred Smith, and these are available for members who desire to attend. At the branch meeting last week it was decided that the Branch should be officially represented by the chairman (Mr. William Carr) and the secretary (Mr. Alfred Smith). A desire was also expressed that Mr. F. W. Morrison should be included as well, but Mr. Morrison explained that he, and also Mr. I. T. Womphrey, had accepted invitations as delegates to the General Council of the Association.

Transfers.

The following transfers of membership of the Northern Branch of the C.E.A. have been reported: Miners' Theatre, Station Road, Ashington (the Ashington Empire Theatres and Picture Hall Company, Ltd.), nominee, Mr. H. Laws; Villiers Electric Theatre, Sunderland (Messrs. Hilton Fox and John W. Scott), nominee, Mr. Hilton Fox.

A New Colleague.

Mr. H. Samson, who has recently been appointed as manager of the Stoll Picture Theatre, Newcastle, for the first time as the representative of that house of entertainment, attended a meeting of the Northern Branch of the C.E.A. last week and was heartily welcomed by the chairman (Mr. W. Carr) on behalf of the branch.

Municipal Honours.

Mr. Stanley Gibson, the manager of the Hippodrome, Middlesbrough, was returned as a member of the Middlesbrough Town Council, for the Cannon Ward. He was opposed by a Communist and a licensed victualler. His majority over the former was 703, Mr. Gibson receiving 1,677 votes, a testimony to his popularity.

Change of Managers.

Mr. R. R. Patterson, who recently severed his connection with the management of the Shipcote Hall, Gateshead, has been appointed manager of the Palace Electric Theatre, Gateshead, in succession to Mr. D. Stansfield, who has taken over the management of the Grainger Picture House, Newcastle.

Popular with the Children.

Jackie Coogan is very popular with the juvenile patrons of the halls in this territory, and the film, "Circus Days," handled by the Associated First National Pictures, had a very successful run at the Coatsworth Hall, Gateshead, last week. To give an opportunity to the youngsters to see the film the manager, Mr. Thomas D. Armstrong, arranged for matinees daily at 4 o'clock. Full advantage was taken of this by the youngsters, thousands of whom visited the hall in the course of the week.

Allied Artists.

"Robin Hood," which is being handled in this territory by Allied Artists, is having a successful run at the Queen's Hall, Newcastle, where the Lord Mayor (Alderman W. Bramble) and several prominent citizens were present at the initial screening and were highly pleased with the production. Mr. Harry Browne, the local manager for Allied Artists, informs me that when the first run is finished at the Queen's Hall, the film will be sent out into the territory, where there have been good demands for it. Mr. Browne, by the way, is not in very good health just now, and has to go into a nursing home for treatment at an early date.

Goldwyn's Features.

Mr. T. A. Finucane, local manager for Goldwyn's, informs me that "Enemies of Women," "The Steadfast Heart," "The Spoilers," "Red Light," and "The Three Wise Fools," are going exceptionally well.

Mr. W. Stephenson, chairman of the Manchester C.E.A., and proprietor of the Pavilion, Newton Heath, stood as a Conservative for the Newton Heath Ward at the recent municipal elections, but was beaten by the Labour candidate.

We are always glad to receive any special notes and news from either renters or exhibitors in the Manchester district. Communications should be sent to reach our Manchester office, 30, Blackfriars Street, not later than the Thursday morning of the week in which insertion or comment is desired.

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A REMARKABLE FILM DEVELOPMENT.

LLOYD HAMILTON SECURED BY D. W. GRIFFITH

LLOYD HAMILTON.

ONE of the most striking of recent developments is the association that has sprung up between D. W. Griffith and the clever comedian, Lloyd Hamilton. Griffith has been greatly impressed with the abilities of Hamilton, whom he regards as by far the greatest comedian he has ever seen. He asked the loan of him from the Educational Films Corporation of America, and the result is that the genius of comedy is now at work in the studio of the genius of drama.

One result of this interesting combination is that Ideal are unable at the moment to announce the date of the new series of Lloyd Hamilton Comedies. Exhibitors in this country are likely to be disappointed in view of the remarkable hold which Hamilton has established over picture-goers, but they may rely upon the inconvenience being minimised to the utmost.

In America, as here, Lloyd Hamilton is recognised as the "star" comedian of the day, and at many theatres, including the big Broadway houses, he is a bigger attraction than the feature itself.

PROVINCIAL TOUR FOR TOM MIX'S HAT.

The exhibition of Tom Mix's huge sombrero in the window of a leading London store has aroused such widespread interest that arrangements have been made by Fox to send the hat on a provincial tour. Among the towns where it will be on view are Liverpool, Manchester, Leeds, Northampton, Reading, Brighton, Peterborough, and Gloucester.

"THE BELOVED VAGABOND."

Carlyle Blackwell's production of the film version of W. J. Locke's "The Beloved Vagabond," now running at the Palace Theatre, is doing very well indeed. Practically the only criticism offered by the various critics was that it was too long. Mr. Blackwell acted on this advice, and has cut something like 1,000 feet from the film, and it is admitted that it makes for much better entertainment.

"THE COVERED WAGON."

A VICAR'S TRIBUTE

THE REV. CARTMEL ROBINSON, vicar of St. Michael's, Bedford Park, took "The Covered Wagon" film, now showing at the London Pavilion, as the theme for a remarkable sermon last Sunday morning week. The vicar, who is a staunch supporter of the theatre, impressed upon his congregation the value of the picture as a supreme example of human endurance and pluck in overcoming difficulties, and urged as many of them as could to go and see it. Early next spring Mr. Gilbert Miller hopes to have completed his plans for sending "The Covered Wagon" over a tour of the larger cities in Great Britain. This will not, however, affect the London Pavilion run, which continues as great as ever.

MAURICE COSTELLO RETURNS

After many years of retirement, Maurice Costello, the first "star" in the history of kinematography, is to return to the screen under his old banner—Vitagraph. He has been engaged with Pauline Frederick and Lou Tellegen to act in Stuart Blackton's second super for Vitagraph, entitled "Let No Man Put Asunder."

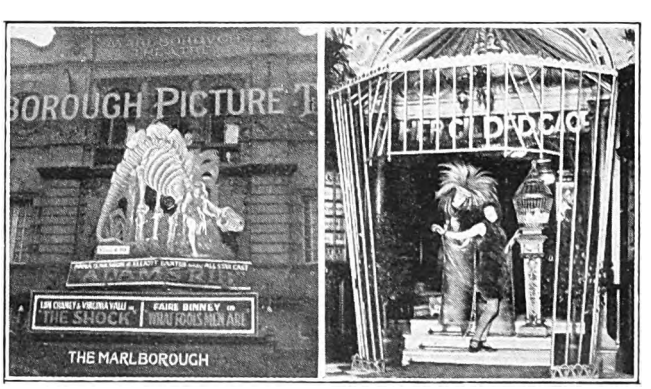
REDUCTION OF POSTER PRICES

F.B.O. is among those who have reduced poster prices. It has been decided that the following new scale of charges will operate for all posters issued with films released on and after December 3 by F.B.O.: 6-sheet, 2s. 6d.; 12-sheet, 5s.; 48-sheet, 15s.

VITAGRAPH IN FRANCE.

The Vitagraph Company's Paris studios, closed since the beginning of the war, are being reopened, and a series of big productions are contemplated. Charles Burguet has already started on "The Beggar of St. Sulpice," with an all-star cast.

SHERIDAN'S SHOWMANSHIP.



Two Paramount pictures recently shown at the Marlborough Theatre, Holloway, by Mr. Victor Sheridan, were given a fine presentation, as will be seen from the above illustrations. A living girl in a real gilded cage was a novel idea to herald the approach of the Paramount picture, "HER GILDED CAGE," and a large cut-out of a dinosaurus and an attendant Eve was used to advertise "ADAM'S RIB."

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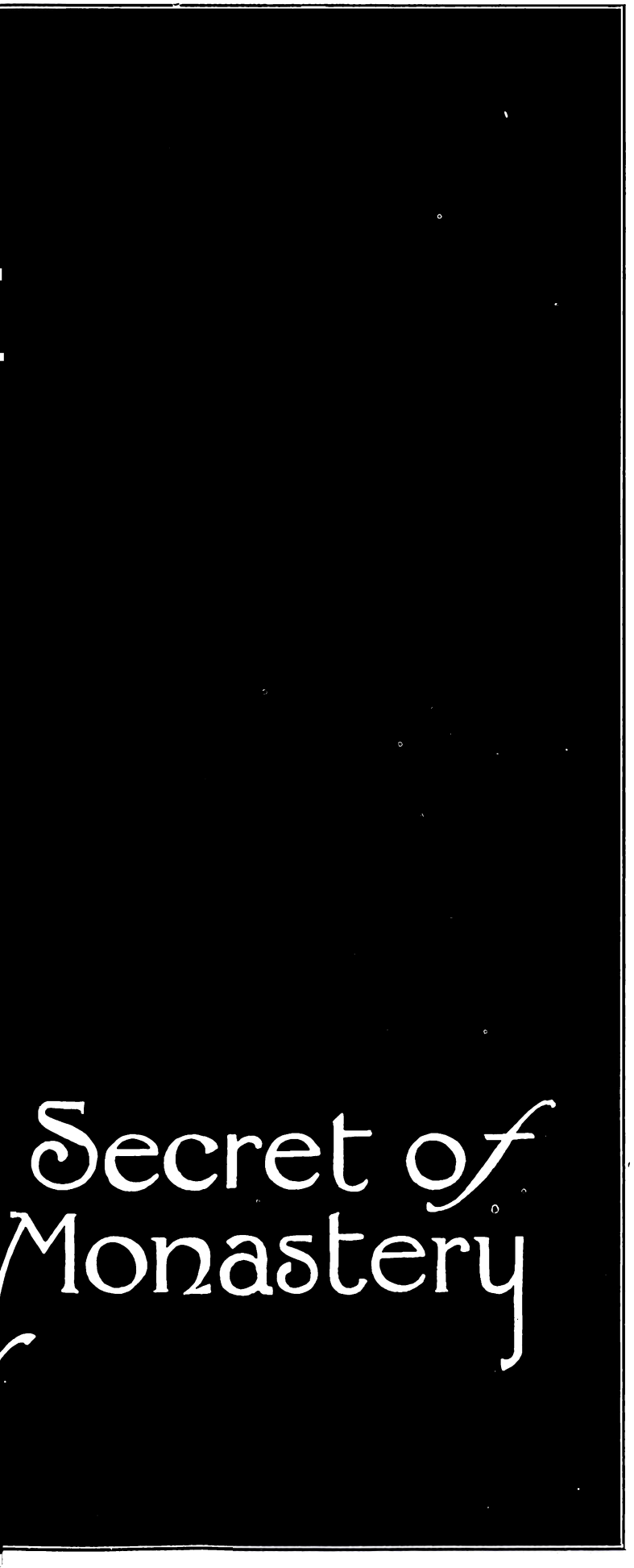

SEASTROM'S

Greatest Picture

THE SECRET OF THE MONASTERY

THE SWEDISH BIOGRAPH CO. beg to announce they have RE-EDITED and RE-TITLED ENTIRELY **NEW** COPIES for the re-issue of this wonderful :: :: production. :: ::

TRADE SHOW

AT THE

NEW GALLERY

REGENT STREET,

On THURS. NOV. 15,

at 11-15 a.m.

DISTRIBUTED BY

General Kinema Films

LIMITED,

197 WARDOUR STREET,
LONDON, W. 1.

Telephone:
REGENT 3000-1.

Telegrams:
"NUNBETER, WESTCENT, LONDON."

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AUTUMN, 1923.

34 RECORDS HAVE SO FAR BEEN BROKEN WITH

Betty Blythe

IN

CHU CHIN CHOW

DIRECTED BY

Herbert Wilcox.

A Graham Wilcox Production.

ALL ENQUIRIES TO

TERRITORIAL CONTROLLERS AS ADVERTISED.

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SPRING, 1924.

BREAK YOUR RECORD WITH

Betty Blythe

IN

SOUTHERN LOVE

DIRECTED BY

Herbert Wilcox.

A Graham Wilcox Production.

ALL ENQUIRIES LONDON AND COUNTRY

GRAHAM WILCOX PRODUCTIONS LTD.

174 WARDOUR ST., W.1.

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FILM ACCOUNTS
IMPROVEMENT IN PAYMENT

RETURNING from a tour of inspection of First National branches and local investigation of business conditions, Ralph J. Pugh, the First National managing director, reports some improvement in the situation with regard to the unreasonably large total of outstanding accounts for rentals, on which subject First National executive recently expatiated in the columns of the trade Press.

"While I am gratified even at the moderate improvement in a condition which is really serious to all distributors in more or less degree, that improvement is still far from satisfactory," states Mr. Pugh. "Amid all the enthusiasm at present being created, and rightly so, for British films, there should not be forgotten by exhibitors the large extent to which non-British films have been employed in financing the kinemas, for financing is what it amounts to when the exhibitor, disregarding the terms of his agreement, neglects to pay his rental, or does so only after long interval, during which he is practically using the distributor's money."

EMINENT PERSONALITIES AT FIRST PERFORMANCES OF "MERRY-GO-ROUND."

THE following is a list of notabilities who attended the first performances of "Merry-Go-Round" at the Empire Theatre on Monday, October 29: Lord Hylton, Lord O'Hagan, Earl of Cromer, Earl of Denbigh, General Lord Edward Gleichen, Lord Bute of Thame, Lord Desborough, Viscount Templetown, Viscount Molesworth, Lord Kensington, Lt.-Col. Sir H. L. Galway, Lord Barrymore, Lady Birkenhead, Lord Valentia, Lord Oranmore, Earl of Arran, Lord Calthorpe, Rt. Hon. J. H. Thomas, Sir Kingsley Wood, Rear-Admiral Field, Lady Swaythling, Lord and Lady Muskerry, Lady Harmer, Field-Marshal Lord Allenby, His Excellency The Italian Ambassador, His Excellency The Swiss Ambassador, The Rumanian Minister, High Commissioner for Canada (Mr. Larkin), Lord Lucas (Agent-General for South Australia), Princess Astafieva, Col. Sir Chas. Brown, Bart., Agent-General for New South Wales, Agent-General for Victoria, Col. Pelletier (Agent-General for Quebec), Agent-General for Tasmania, Agent-General for British Columbia, and Sir Francis Younghusband.

"POTASH AND PERLMUTTER" AT LEEDS

R. F. THORNTON, manager of First National's Leeds Branch, reports a good reception for "Potash and Perlmutter" which opens up its Yorkshire *prémiere* at the Scala, Leeds, very shortly, second only to the London engagement. Since the copy of "Potash" has been at this branch, there have been no fewer than seven special showings, and at each a very good gathering. Already the big runs have been fixed at Sheffield, Doncaster, York, and other important towns, in addition to the *prémiere* at Leeds.

During the coming week Mr. Thornton will be showing "Mighty Lak' a Rose" at the request of several exhibitors, and a small orchestra is being arranged for with special music.

ACCIDENT TO STUART BLACKTON

STUART BLACKTON, the well-known British producer, who has been directing Vitagraph's "On the Banks of the Wabash," has met with an accident and is wholly incapacitated.

While engaged on this picture he trod on some broken glass, which penetrated both boot and foot. Blood-poisoning set in, and the victim had to resort to a crutch. Complications arose, and Blackton was forced to undergo a dangerous operation.

INCE COMPLETES "ANNA CHRISTIE."

NEWS has reached First National to the effect that the last foot of negative has been shot at the Thomas H. Ince studios on "Anna Christie," Eugene O'Neil's big dramatic success which recently caused a furore at the Strand Theatre, London. Blanche Sweet is said to have given a particularly remarkable rendering of the title rôle played here by Pauline Lord, whilst another outstanding performance is said to be that of George Marion, who repeats his stage success as Chris. Christopherson on the screen. Prints of "Anna Christie" are expected to reach England shortly.

COMIN' THRO' THE RYE.

Scenes from Hepworth's new picturisation of Helen Mather's immortal story, showing Alma Taylor, Eileen Dennis, and Shayle Gardner.

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BRITISH FILMS *for* BRITISH AUDIENCES

"Conscripts of Misfortune."

THE WOMAN.

THE MAN.

A thrilling story of the illicit diamond trade in South Africa.

Featuring—
Victor McLaglen,
Florence Turner,
Norma Whalley,
Cecil du Gue,
M. A. Wetherell and
Madge Stuart.

Produced by—
F. MARTIN THORNTON,
from an original story. . . .

"Diana of the Islands."

THE BEACHCOMBER.

DIANA.

An adventure story laid in the South Seas, of hidden treasure and of romance. . . . . .

Featuring—
Nigel Barrie,
Phyllis Lytton,
Walter Tennyson and
Cecil du Gue.

Produced by—
F. MARTIN THORNTON,
from the story by Ben Bolt.

These Films are George Clark Pictures—a Guarantee of Quality, Entertainment Value and Box Office Attraction.

GEORGE CLARK PICTURES, LTD.,

47 BERNERS STREET, LONDON, W.1.

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G. B. SAMUELSON
AND
S. W. SMITH
present

"A COUPLE OF DOWN AND OUTS"

TRADE SHOWS.

LONDON	Scala Theatre, Charlotte St.	Thurs., Nov. 15, 3-0 p.m.
NOTTINGHAM	Elite Theatre	Fri., Nov. 16, 11 a.m.
BIRMINGHAM	Scala Theatre	Sun., Nov. 18, 4-15 p.m.
MANCHESTER	Piccadilly Theatre	Fri., Nov. 23, 11 a.m.
CARDIFF	Park Cinema	Wed., Nov. 28, 11 a.m.
BRISTOL	Triangle Hall	Fri., Nov. 30, 11 a.m.
LIVERPOOL	Scala Theatre	Wed., Nov. 21, 11 a.m.
NEWCASTLE	The Picture House	Tues., Nov. 20, 11 a.m.
GLASGOW	Cranston's Picture House	Fri., Nov. 23, 11 a.m.
SHEFFIELD	Central Picture House ...	Tues., Nov. 27, 11 a.m.
LEEDS	Majestic	Wed., Nov. 28, 11 a.m.

TRADE SHOW
NEW SCALA THEATRE. LONDON
THURS. NOV. 15TH at 3 p.m.

Telephone: REGENT 975. Grams: SMICOFILM. LONDON.

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Edna Best
As
Molly Roake

Capt. Rex Davis, M.C.
As
Danny Creath D.C.M.
of the R.F.A.

NAPOLEON FILMS LTD. 28 Denmark St. London. W.C.

G.B. SAMUELSON AND S.W. SMITH *present*

This

"This precious jewel

A grand tour of England with an historian for a guide.

A G.B. SAMUELSON PRODUCTION IN TWO REELS

The Film that should be shown at every British Cinema during BRITISH FILM WEEKS.

TRADE SHOWS.

LONDON	**Scala Theatre, Charlotte St.**	**Thurs., Nov. 15, 3-0 p.m.**
NOTTINGHAM	**Elite Theatre**	**Fri., Nov. 16, 11 a.m.**
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NAPOLEON FILMS LTD.
28, Denmark St., London, W.C.
Telephone: REGENT 975. ‖ *Telegrams:* SMICOFILM, LONDON.

The Bull Inn
ROCHESTER

Anne B
Henry
WIN

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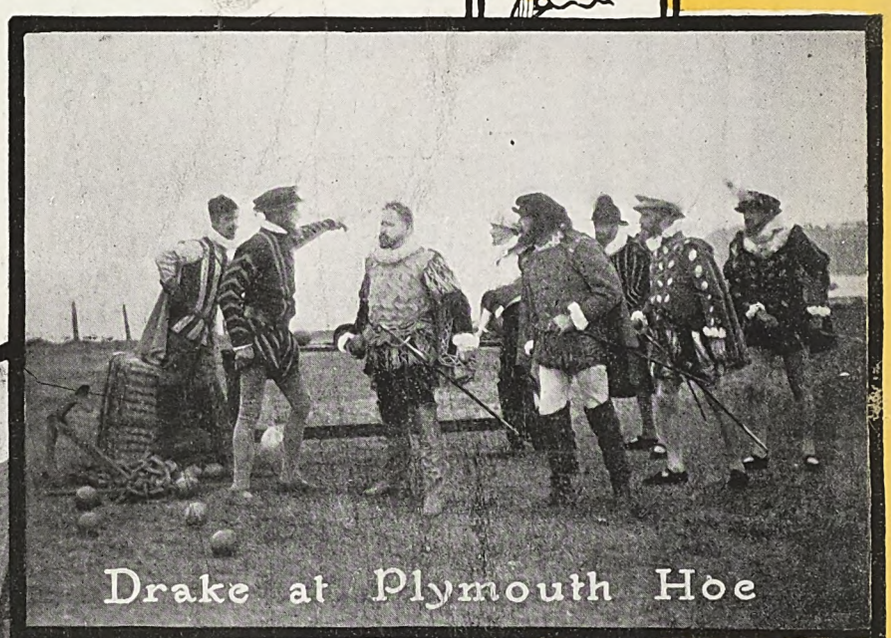
England

— set in a Silver Sea."

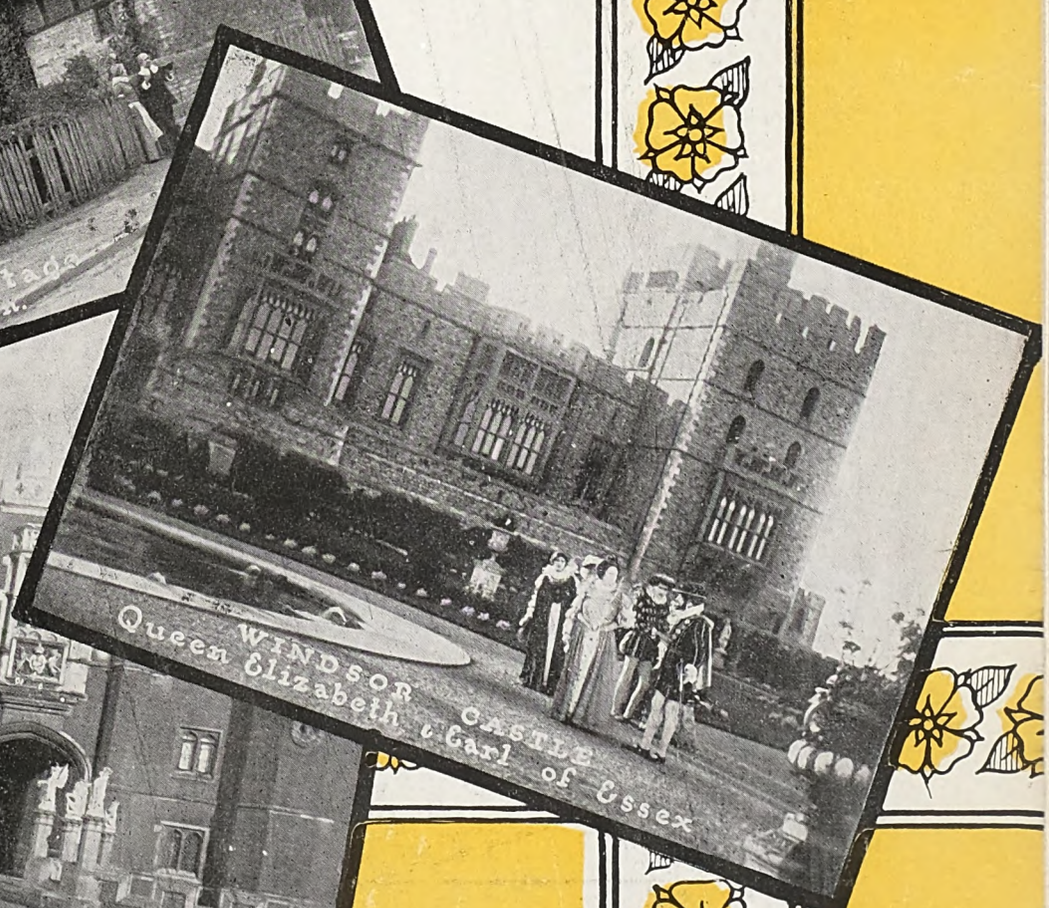
A pilgrimage to the shrines of a nation's greatness.

A series of entrancing and novel cameos of England's story, enshrined in the choicest of her natural beauties.



Drake at Plymouth Hoe

Ann Hathaway's Cottage



WINDSOR CASTLE
Queen Elizabeth & Earl of Essex

Hampton Court

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VIII
OSOR

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THE HOUSE WITH THE PICTURES.

No 1.

THE DEVIL'S ACRE

"A Picture in a Thousand"

(*Vide* Entire Trade Press and all Viewers).

AND
THERE
ARE
MORE
TO
COME.

Telephone :
Gerrard 1287.

MARSHALL FILMS LTD.,
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LONDON, W. 1.

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Kinema Gleanings from the West.

Clashing of Trade Shows—Bristol's Representatives for London Lunch—Gaumont's Latest Offerings—Agate on Films—Short Lengths

From our Bristol Correspondent.

THE old trouble of the clashing of trade shows is again returning; on Sunday there were no less than four renters holding shows at the same time, Goldwyn's, W. & F., United Kingdom, and First National. In almost each case important films were being screened, films such as "Woman to Woman," "Three Wise Fools," "The Spoilers," "The Audacious Mr. Squire," and "Heart Strings," which the exhibitor would like to view himself, but being unable to perform the feat of being in four different places at the same time he has to send deputies to three of the shows while he attends the other.

Bristol's Representatives For London Lunch.

The chairman of the Bristol and West of England Branch of the C.E.A., George Rees, with the secretary, F. A. Webber, and the delegate, S. H. Justin, and three members, W. Rust, G. K. Allen, and F. G. W. Chamberlain, will represent the branch at the British Film Week lunch in London on November 14.

Gaumont's Latest Offerings.

E. J. Jennings, Gaumont's West of England manager, tells me that he has arranged some important trade shows between now and the early part of December. At the Triangle on Wednesday, November 21, he will screen "A Gentleman in Mufti," featuring Arthur Tauchert, and on November 27, at the Whiteladies' Picture House "Bonnie Prince Charlie," featuring Gladys Cooper and Iver Novello. Three or four of the two-reel Quality Plays will be screened at the Palace on the morning of December 4, and again in the afternoon at Gaumont's own theatre. These are capital films which every exhibitor should see, the first is Australia's contribution to the British Film Weeks, whilst the second is also a fine proposition for the same week. The little Quality Plays have all star casts, with such artistes as Gladys Jennings, Gordon Craig, and Clive Brook. By the way, Mr. Jennings asks me to mention that the show of "Missing Millions," announced for the 16th of this month, has been cancelled.

Agate On Films.

Mr. James Agate, the well-known dramatic critic, whose strictures on the films caused a good deal of comment some little time ago, touched on the same subject the other day in an address which he gave to members of the Bristol Playgoers' Club, on the theatre and the screen. Mr. Agate said that the fashion had changed and people no longer ask at dinner parties, "What is on at the theatre?" The serious art of Miss Sybil Thorndike is never discussed, but the screen is. He thought there was a big future for the dramatists on the screen. There was an enormous public served by films, and potentially, the screen had the biggest educational opportunities since the introduction of printing. Millions had been captured by the film in the last twenty years whose imagination remained untouched by centuries of acted drama and the written word. What was wrong with the kinema was the American intelligence. It was owing to the Americans turning sentiment into the almighty dollar that we had the sentimentality on the films that we all deplored. Commenting on the importance of being alive to the rubbish that appeared on the screen he said that the only theme of the screen seemed to be that Chastity spelled Idiocy.

Educating Film-going Public.

He asked renters and exhibitors to realise that kinema audiences had intelligence. Good films should be praised and talked of, and they should demand that film criticism should be raised to the same level as dramatic criticism. There was much the young intellectual playwright might do for the films, as there was a growing public for the screen, and if the minds of the film-going public were educated they would demand something better in the theatres. By enlisting the aid and friendship of the films the theatres might be again regained.

European Showing Again.

European have started trade shows in Bristol again, the first film being the Lois Weber production, "A Chapter In Her Life," shown at the Queen's. Harold Possener tells me that he will hold a show of "Thundering Dawn" at the Castle Street house on Sunday, the 18th. He says that, personally, he believes this film to be 100 per cent. better than "The Storm." The outstanding feature of the production is a wonderful typhoon.

Short Lengths.

A. B. Atkinson has commenced his winter season at the North Bristol Baths Kinema, and will run to March of next year.

A man who broke into the Stoll Picture House fell some twenty feet and broke his leg. He is now in hospital.

Mr. and Mrs. Cecil Pope, who manage the Electric Theatre, Torquay, took their annual benefit the other evening. Patrons rallied round, and crowded houses were the result.

A. G. Mountney has left European and his place as West Country representative of that firm has been taken by J. Ansell, late of Paragon Films.

L. F. Barnett, late of the King's, Bristol, has gone back with P.C.T., and is now managing the Central Picture House, Hull.

The Bristol offices of Ideal Films will undergo extensive alterations shortly. Hepworth, as well as Ideal productions, are now handled by this branch, and the volume of business has increased considerably.

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M'LORD O' THE

UNANIMOUS OPINION:—"BETTE

Daily Sketch,
November 8, 1923 :—

"Everybody who enjoyed 'The Call of the Road' will simply revel in the latest Granger production 'M'Lord O' The White Road.' To see Victor McLaglen ruffling it in the day of the Regency to follow the fortunes of the beautiful and oppressed heroine, Miss Marjorie Hume, and wallow in the utter villany of the wicked uncle, James Lindsay, is to enjoy a rattling good yarn.

Mr. G. A. ATKINSON in *Daily Express,*
November 7, 1923 :—

"'M'Lord O' The White Road' a new Granger-Davidson film of the Regency period, contains ninety-five per cent. entertainment value, considered from the box-office point of view. . . The film succeeds on its irresistible charm and gallantry. . . Mr. Arthur Rooke, the producer, tried to make another 'Call of the Road,' and *if* he has failed, it is only by inches."

GRANGER-DAVIDSON PRODUCTION

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WHITE ROAD

R THAN 'CALL OF THE ROAD'"

Yorkshire Evening News,
November 6, 1923:—

"The fascination of 'M'Lord O' The White Road' lies in the atmosphere which pervades the film. It is reminiscent of 'The Call of the Road,' which proved a popular British achievement. The present work is no less charming in its embodiment of the picturesque, delightful settings and characterisation."

GRANGER-DAVIDSON PRODUCTION

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The British Film f

M'Lord o' the

A STORY OF LOVE AND ADVENTURE IN REGE

With VICTOR McLAGLEN
MARJORIE HUME & All-Star Cast

Produced by - - - ARTHUR ROOKE

World's Rights Owned

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or British People!

White Road

NCY DAYS WHICH WILL QUICKEN THE BLOOD

GRANGER-DAVIDSON SPECIAL PRODUCTION

From the Novel by CEDRIC D. FRASER
Photography by - LESLIE EVELEIGH
Length 6,500 ft. *"U" Certificate*

RELEASED FOR THE GREAT BRITISH FILM WEEKS.

Provincial Trade Shows:

MANCHESTER:
Piccadilly Picture Theatre, Piccadilly, Tuesday November 13, at 11 a.m.

GLASGOW:
New Savoy Picture House, Thursday November 15, at 11 a.m.

CARDIFF:
Park Hall Cinema, Friday November 16, at 11-30 a.m.

NOTTINGHAM:
Elite Picture Theatre, Parliament Street, Wednesday November 21, at 11 a.m.

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"Here is Something all Sh

The Tales o

The wonderful film version of

GRANGER-VITA PRODUCTION.

THE TRADE PRESS.

"KINEMATOGRAPH WEEKLY":—"The most artistic production this week is 'The Tales of Hoffmann' . . . No one who sees the first few shots of this picture will leave before the end . . . . ' If this picture fails to commend itself to the kinema-going public one may well despair both of its taste and the future of the screen."

"CINEMA":—"Such a production will undoubtedly do much to raise the prestige of the screen. The entire production is most beautifully handled. There can be no doubt of its sound entertainment properties.'

"BIOSCOPE":—"It is a delightful production. It forms an entertainment which should be very widely popular."

"FILM RENTER":—"Poetic and beautiful themes admirably handled."

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owmen will Welcome"

—*Kine. Weekly.*

f Hoffmann

the world-renowned opera.

With DAGNY SERVAES & MAX NEUFELD.

THE LAY PRESS.

Mr. W. A. MUTCH in "DAILY GRAPHIC":—"An extraordinarily interesting and altogether unusual photoplay which will come like fresh rain after long drought to the film-goer wearied of interminable artificialities. In technique this film is almost perfect. The photography is beautiful, the settings are artistic, the players are of quite exceptional talent and are splendidly directed."

Mr. E. A. BAUGHAN in "SUNDAY CHRONICLE":—"Has been very cleverly produced and has the right romantic atmosphere. Those who are interested in the best type of film should make a point of seeing 'The Tales of Hoffmann.'"

"EVENING STANDARD":—"The film version of 'The Tales of Hoffmann' is remarkably clever."

CHORUS OF PRAISE!

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THE GREAT OUTSTANDING SUCCESS IN THE WEST END OF LONDON

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VAGABOND

NOW PLAYING FOR THE
FOURTH WEEK TO WONDERFUL BUSINESS
AT THE
PALACE THEATRE, LONDON, W.1.

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GREAT

"IDEAL"

present

FAY COMPTON

in a Towering Drama of Passion.

The LOVES OF MARY QUEEN OF SCOTS

(DENISON CLIFT ART PRODUCTION).

IDEAL FILMS LTD.,

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BRITISH FILM WEEKS.

NEWSPAPERS' WONDERFUL NOTICES OF "THE LOVES OF MARY QUEEN OF SCOTS."

The WESTMINSTER GAZETTE says:

"NO BETTER FILM COULD HAVE BEEN CHOSEN TO INAUGURATE THE BRITISH FILM WEEK SERIES OF TRADE SHOWS THAN THE IDEAL'S 'THE LOVES OF MARY QUEEN OF SCOTS,' which was shown at the New Scala Theatre yesterday afternoon. It is a real historical picture, perhaps the first historical film that has been thrown on the screen.

So much care has been taken in reproducing the costumes and personal appearance of the historical characters that we seem to be carried back to the actual days of the tragedy of Mary Stuart. AND THE ACTING IS PERFECT. FAY COMPTON AS MARY STUART DOMINATES THE PICTURE, as the Queen did in her own day, and as she passes through the story one's interest is gripped and held to the last. Her acting and facial expression of emotion make the sub-titles superfluous; in fact, HER PERFORMANCE IS THE MOST PERFECT EXHIBITION OF SCREEN ACTING THAT HAS YET BEEN DONE.

Denison Clift, as producer, has to be congratulated on the artistic success of the film; the only criticism I have is that he seems over-fond of torch-light effects. Otherwise the photographic angles have been chosen with full view to the development of the story.

The picture has spaciousness of canvas, it moves with well-ordered sequence, and has none of that effect of hustle which mars most of the American historical films. In fine, 'THE LOVES OF MARY QUEEN OF SCOTS' PLACES BRITISH FILM PRODUCTION ON THE HIGHEST PLANE OF KINEMA DEVELOPMENT."

E.W.B.

The DAILY EXPRESS says:

GREAT BRITISH FILM.

"Miss Fay Compton, great actress of stage and screen alike, scores another film success as Mary Queen of Scots in the Ideal Company's historical romance based on the life of the tragic young cousin of Elizabeth.

One could have wished to see more of Elizabeth, played with convincing force by Miss Ellen Compton, but the producer, Mr. Denison Clift, like every one else, became enamoured of Mary, and treated the audience to four reels of studies of Miss Compton and her many screen lovers—Francis, Rizzio, Darnley, Bothwell, and Douglas—affairs set against THE FINEST BACKGROUNDS EVER SEEN ON THE BRITISH SCREEN. There is a wonderful procession of stately castles and Gothic interiors, punctuated with a score of skyline silhouettes of ancient battlements and bastions.

THESE MAJESTIC SETTINGS COMPARE FAVOURABLY WITH AMERICA'S ANCIENT MONUMENTS, AS SHOWN IN 'ROBIN HOOD" AND 'INTOLERANCE.'

Then we return to Mary in the clutches of Elizabeth, and the personality of Miss Fay Compton takes firm hold with an effect that MAINTAINS THE AUDIENCE SPELLBOUND until Mary dies on the scaffold.

The concluding scene shows Elizabeth racked with anguish, and exclaiming, "She was a woman, and I am but a Queen!" It is a sombre film, without one light touch, but in dramatic dignity and screen manners it sets a standard to the world."

The MORNING POST says:

"The first of the series of British films which are being shown at the Scala before presentation to the public in February is an Ideal picture, a Denison Clift Art production. Entitled 'The Loves of Mary Queen of Scots,' it is really the story of the reign of that tragic historic figure, which results in perhaps THE BEST BRITISH FILM YET SEEN. THE PART OF QUEEN MARY IS ACTED BY MISS FAY COMPTON IN A WAY THAT PUTS HER AT THE HEAD OF ALL WHO ARE PLAYING FOR THE FILM TO-DAY. The drama opens with scenes at the French Court when Mary was Queen of France, and portrays her troubled life in Scotland, her surrender to Queen Elizabeth, and finally her execution at Fotheringay. Depicting, as it does, a career that had few moments of gaiety, the film has no light relief, but it CONTAINS EPISODES OF SURPASSING BEAUTY AND MANY FULL OF BRISKNESS AND FIERCE ANIMATION.

The old Scottish atmosphere of intrigue and sordid crime which marked the nobles of the period is well evoked. Queen Elizabeth is played by Miss Fay Compton's sister, Miss Ellen Compton, and she is a notable success. . . . . A great deal of the film was enacted on the very spots where Mary spent her stormy life. There are delightful views of Holyrood, Edinburgh Castle, and the old town. The Chateau of Chantilly was used for the French scenes."

76/8 Wardour Street, W. 1.

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Round the Manchester Trade.

THE WEEK'S ACTIVITIES IN THE NORTHERN CENTRE

A Spurt Among Independent Renters: Marks Films New Offerings—Local Delegates for British Film Luncheon—A "Tie-up" for "Potash and Perlmutter."

By "THE FILM RENTER" REPRESENTATIVE

THERE is one firm of local renters here, at any rate, which do not believe in hiding their light under a bushel simply because trade is not as good as it might be in the exhibiting field. Marks Films announce this week a big batch of new releases, all to be trade shown shortly. These comprise both melo-and comedy-drama subjects, with the following striking list of titles: "The Prophet's Paradise," "The Imp," "Who Am I?" "Chivalrous Charley," and "The Melody of Love." Each of these pictures features a popular artiste, and all of them, it is claimed, possess a special appeal for Lancashire audiences. It is encouraging to see the independent renting trade in Manchester making a spurt in this way, and we wish Mr. Maurice Carr and his company every success in their venture.

Manchester Delegates for B.F.L. Luncheon.

Enthusiasm for British Film Weeks—not a noticeable feature in Manchester Kinema circles up to a week or so ago—is now growing keener as the publicity in connection with the campaign spreads throughout the country. With the inaugural luncheon of the British Film League, which takes place on Wednesday next, under the patronage of the Prince of Wales, the movement for popularising British films will be in full swing, and exhibitors from now until the beginning of December will have an opportunity of seeing all the new British productions which have been specially prepared for February and March of next year. The function at the Savoy on Wednesday, the 14th, promises to be a very important landmark in the history of the trade in this country. The following members of the Manchester C.E.A. will attend, in company with their fellow delegates from other branches: Messrs. W. Stephenson (chairman), E. Mitchell (vice-chairman), Fred Carlton (organiser), and C. H. Bowmer (Seedley Cinema).

Affairs of the Piccadilly.

At the Lancashire Court of Chancery on Monday an application of the Piccadilly Picture Theatre (Manchester), Ltd., was heard to reduce the nominal value of the deferred shares of the company to 6d. and to issue a further million of deferred shares to the holders of preferred shares. Mr. Horsley, a preferred shareholder, opposed the scheme, and said that if it were sanctioned it would mean that preferred shareholders who were not prepared to risk further money in the company would be eliminated altogether, while the deferred shareholders remained. Vice-Chancellor Lawrence disapproved of the scheme as submitted to him, and adjourned the application in order that fresh proposals might be put forward.

The First Film Shown in Manchester.

The Alliance Francaise in Manchester was addressed on Tuesday evening by M. Pierre Roux, who has been connected for many years with the laboratories of Messrs. Lumiere and Jougha at Lyons. M. Roux demonstrated in detail the various developments that have culminated in the present stage of perfection reached by colour photography and the kinema. "The kinema," he said, "was practically born in the Lyons laboratories in 1893, when, after many experiments, the first film was taken." A copy of this was shown by M. Roux. It depicts a crowd of artizans leaving a factory, and despite much flickering, it has to be recognised as the forerunner of the technically perfect "super" which we know to-day.

Shop Display of "Potash and Perlmutter."

In accordance with their now established system of fixing special pre-release runs of their big films in all the key cities, First National will next week present "Potash and Perlmutter" at the Gaiety. To the fore always where novel and expert publicity is concerned, the company arranged this week for the exhibition of a trailer film, containing cuts from the full version, to be exhibited in the spacious shop-window of the Goodall Tyre Company in Deansgate, which was fitted up like a miniature theatre.

Condition of Films.

In the absence of Mr. Bennett, who was in London, Mr. Bain, assistant manager of First National here, said that the company were now paying great attention to the condition of films. At the end of every six changes each film is now returned to the branch for thorough examination and overhauling, and kept for three days. When sent out again a special tape-band is placed round it to indicate to exhibitors that the film is in perfect condition for showing. First National rely on the co-operation of their clients in endeavouring to return the films in as good an order as they are received.

Mems. of the Moment.

On Thursday next, at the Gaiety, the Fred White Company will show a new Pola Negri film, entitled "Gipsy Blood." Mr. H. Percy informs us that it is hoped on this occasion to show also a little novelty "stunt" (320 feet in length) called "What's Wrong With the Men."

* * *

What is styled a perfect "any audience" picture—"The Broken Wing"—was screened by Walturdaw to an appreciative gathering of exhibitors at the Gaiety yesterday (Friday). "The Broken Wing" is a film version of a play of the same name, which had a successful run at the Duke of York's Theatre, London, last year. It is due for release in March, 1924.

THE LAST WORD IN PROJECTORS!

The "SPRINGER" Price £55-0-0.

Or complete with **all** accessories, including KINEMA MIRROR ARC LAMP, Motor, Starter, Lenses, Tools, etc. - **£77-2-6.**

You owe it to yourself to call and examine this wonderful bargain.

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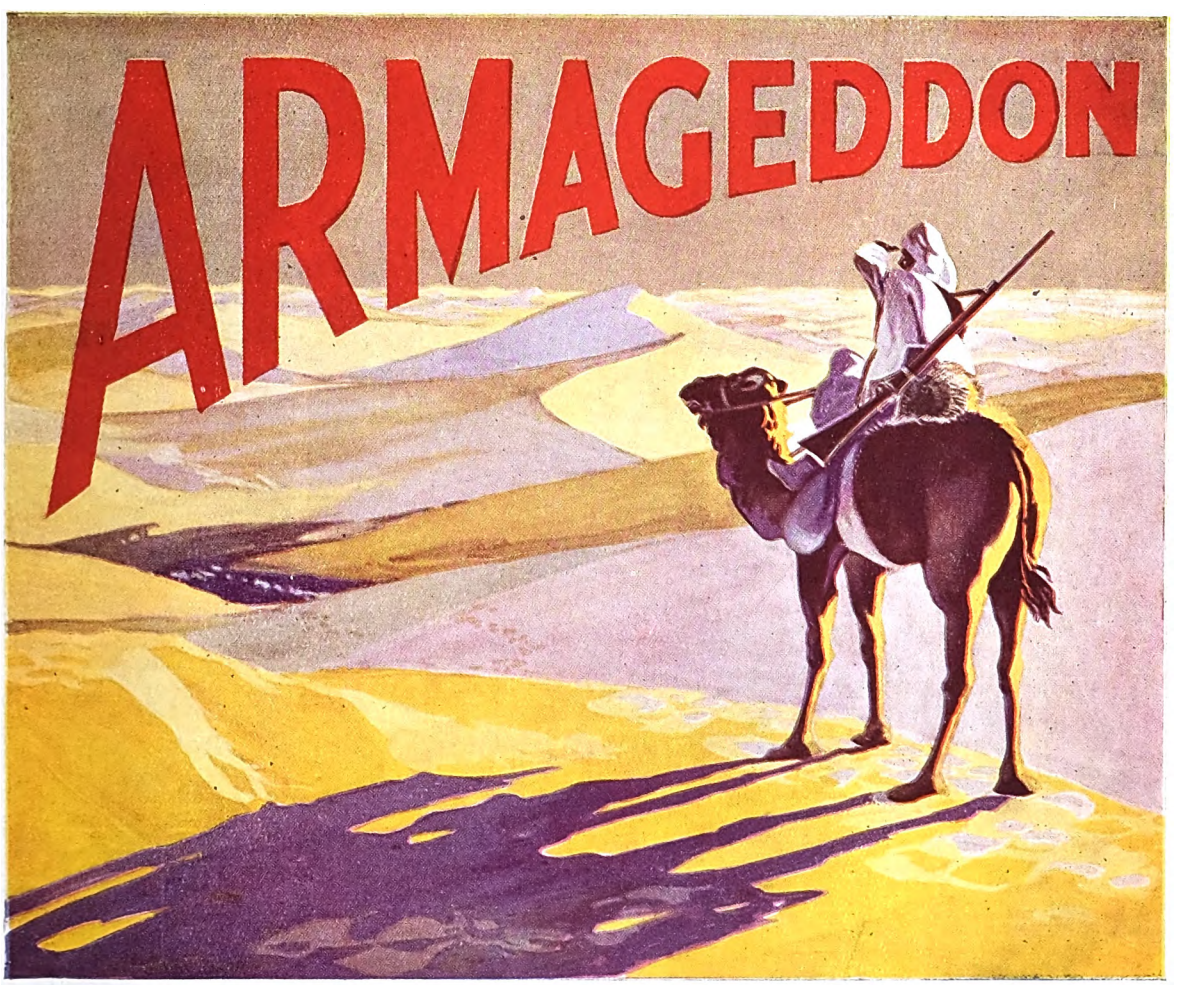
TO ANNOUNCE
THE MOST NOTEWORTHY FILM
OF THE YEAR.



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WILL BE PRESENTED FOR AN EXCLUSIVE SEASON

at

THE TIVOLI, STRAND, W.C.,

COMMENCING MONDAY NOVEMBER 12, 1923.

Her Royal Highness
PRINCESS MARY

HAS GRACIOUSLY CONSENTED TO BE PRESENT AT THE PREMIER PRESENTATION

upon which occasion the entire proceeds will be devoted to

EARL HAIG'S

BRITISH LEGION APPEAL.

Trade Show Arrangements.

A TRADE VIEW WILL BE HELD ON FRIDAY, NOV. 9, AT 11 a.m.

at

THE TIVOLI, STRAND, W.C.

Admission will be by numbered and reserved ticket only.

EARLY APPLICATION IS REQUESTED.

Provincial Exhibitors who are unable to be present at the London Trade Show will have an opportunity of viewing

ARMAGEDDON

which will be presented for an Exclusive Season at a Leading Kinema in each territory arrangements for which are now being made.

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Kinema Activities in Liverpool Area

Trade Successes at the Elections—Kinema Exchange Chairman —Sailor Lads see "The Silent Command"—Tom Mix's Hat —An "Ideal" Booking—Premier Services Agencies.

From our Liverpool Correspondent

COUNCILLOR EDWIN HAIGH, who is one of the most familiar figures in the kinema trade in this part of the country, had no difficulty in securing re-election, in the Conservative interest, for Wavertree West Ward in last week's municipal polls for Liverpool. He obtained 1,915 votes in a triangular fight, in which he was opposed by a Liberal and also a Labour candidate, and proved best man by a majority of 722 votes. In the neighbouring Borough of Bootle Mr. Walter Scott, the retiring Conservative member for Linacre Ward, and managing director of the Gainsborough Kinema, was also returned by a substantial majority. He was one of five candidates for two seats, his opponents being two Independent Labour and two Labour candidates. In his candidature Mr. Scott received valuable assistance from Messrs. Arthur Sidney (Merseyside manager of the European Motion Picture Company) and his assistant, Mr. Clement West.

Locke for Exchange Chairman?

As I indicated a few weeks ago was quite possible, Mr. F. W. Locke is to be approached with a view to becoming this year's chairman of the Liverpool Kinema Exchange, in the welfare of which he at all times takes a keen interest. The retiring chairman is Mr. Fred W. Weisker, head of the firm of Weisker Brothers, of both Liverpool and Manchester, and he will be invited to become vice-chairman in the place of Mr. Arthur Russell, who will still retain his membership of the Committee as one of the renters' representatives, exhibitors and proprietors being the other sections of the trade which have representation on the Committee. The new appointments will be made at the next meeting of the Exchange Council.

Sailor Boys see "Silent Command."

It was a happy thought which inspired Gordon Dartnall to invite 180 boys from the Sea Training Homes, Wallasey, to attend the trade show of the Fox special super film, "The Silent Command," at the Futurist last Friday. The boys were accompanied by the brass band of the school, and along the thoroughfares traversed from the landing stage to the theatre selections were rendered, as also outside the theatre. The attendance of the boys was singularly appropriate, having regard to the naval episodes which form outstanding features of the film. The young sailors thoroughly enjoyed the show, and their thanks to Mr. Dartnall were afterwards voiced by one of the school officers.

Tom Mix—Hat Foremost!

A prominent place has been reserved in one of the windows of Lewis's huge store in Ranelagh Street for one of Tom Mix's familiar white sombreros. Printed on the broad rim of the hat are words conveying Tom's greetings to his British friends, and also intimating that he has sent his hat in advance as he will be visiting Britain shortly. It is hoped that arrangements will be made whereby the popular "cowboy" will be able to pay a visit to the Merseyside City during his stay in this country.

"Honour" Retained.

The Ideal film, "Honour," was booked for a three days' run, commencing the 29th ult., at the Scala, Liverpool, but so successful a box-office proposition did it prove that Mr. Alf. Levi, the managing director of the establishment, arranged to retain the film for the remainder of the week. "Honour" will shortly form the salient feature in the programs at the principal district halls on both sides of the Mersey. Mr. F. W. Ingram (the Ideal manager in this territory) announces that in the immediate future he will be in a position to offer his clients a series of two-reel comedies. The trade show date for the first four has been arranged for December 12, at the Futurist. The comedies will be available for public exhibition immediately following the private view.

Run on the Race Film.

Gordon Dartnall reports consistently gratifying business with the Fox supers, "Purple Phial," "Yes, We Have No Temper," and "The Avalanche," etc. With regard to the film depicting the great race between Papyrus and Zev, so eager have exhibitors been to book it that he could with the greatest ease have placed three times the number of copies which headquarters allotted to the Merseyside district. And now, notwithstanding the fact that the picture has already been screened at several halls in different parts of the territory, Mr. Dartnall is still receiving inquiries for dates, which are limited.

Prince and Ex-Servicemen.

Upon arriving at St. Asaph on Friday morning on business for the European Motion Picture Company, their North Wales representative, Mr. B. A. Walker, was invited by Captain Griffiths, who was in charge of the ex-Servicemen, to become one of the guard of honour composed of former members of the army, to the Prince of Wales, who included St. Asaph in his Welsh tour. Mr. Walker gladly acquiesced, and tells me that the Prince of Wales shook hands and also chatted with several ex-Servicemen who were minus limbs. During the war Mr. Walker was in the Second Welsh Infantry Regiment, and served overseas.

"Thundering Dawn" Bookings.

Following the trade show last Tuesday of the super Jewel film, "Thundering Dawn," the local staff of the European Motion Picture Company have negotiated several bookings in different parts of the territory, and report that many inquiries are being received regarding the picture.

New Features for Premier.

As the result of a visit to London last week, undertaken on behalf of the Premier Services, Ltd., of Dale Street, Mr. Wilf. Baines, the manager, has entered into a working arrangement with several leading renting houses. The outcome will be forthcoming in the offer to exhibitors in this area of a large number of feature comedy and interest films, etc. These will be available for booking almost immediately. Many subjects suitable for British Film Week and also for Christmas programs are amongst the present offerings of this firm.

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Trade in the Yorkshire Territory.

Interest in British Film Weeks—Exhibitor Councillors—Kiddies in the Kinema—A Fox Removal—New Hall at Malton

From our Leeds Correspondent

MY note on the apparent lack of enthusiasm as yet for the British Film Week in Yorkshire, commencing on February 18, has prompted a number of Yorkshire renters of British films, including my informant of last week, to seek me out to assure me that quite suddenly during the last week or two—probably due to the more systematic advertising of British films in the Press—interest has awakened and inquiries are now being made on all hands. The renters assure me that there will be British films for all next February and, judging by the number that have been trade shown this last few weeks, and are to be screened shortly, I can well believe it.

Exhibitor Councillors.

Congratulations to Mr. G. F. Lund, of Huddersfield, the chairman of the Yorkshire Cinema Exchange, on getting himself re-elected to the Huddersfield Town Council by 1,408 votes to his opponent's 448. Other well-known Yorkshire exhibitors who were successful in the Municipal Elections were Mr. Fred Coe, of Pudsey, and Mr. Stanley Gibson, of Middlesbrough. Mr. Kaye Aspinall, the well-known Leeds exhibitor, was unsuccessful in a three-cornered fight in the Holbeck Ward of Leeds.

Babies in Kinemas.

Mr. J. A. Hardy, the manager of the Hyde Park Picture House, who has been taken to task in the correspondence columns of a local newspaper for not allowing babies in his kinema, defends his policy with the reply that it is "simply to prevent the enjoyment of the patrons being spoiled or disturbed." Further, he makes the interesting suggestion that one parent comes to the first performance and the other to the second, or one one night and the other the next, until the kiddy's old enough to understand the pictures for itself.

Yorkshire in a Granger Film.

Mr. Cyril Last, the Yorkshire manager of Granger's Exclusives, just returned from London and a visit to the studios at Leyton in Essex, has some interesting information for Yorkshire exhibitors concerning Granger's latest productions. He tells me that for the forthcoming production of "Eugene Aram" scenes are to be "shot" in York and Knaresborough.

Percy Longhorn Joins Granger.

Mr. Last tells me Mr. George Haines, his Sheffield and South Yorkshire representative, has resigned to join the European Motion Picture Company, for whom he will handle in the same territory serials and short stuff. Mr. Haines will be succeeded by Mr. Percy Longhorn, formerly of Hepworth Films, who is quite well known on the ground.

Fox "Flit" This Week-end.

Mr. W. W. Jay, of Fox Films, tells me he is removing this week from the Queen Victoria Street office to new offices at Trinity House, 33-35, Commercial Street, and on and from Monday next all communications must be addressed to, and all calls made at, that address. Centrally situated, and near the Cinema Exchange and the Stations, the offices, which are spacious and well equipped, are an acquisition. Mr. Jay will be pleased to see all old friends and new at the new offices.

"Guy Fawkes" Well Timed.

Mr. William Greenfield, of the Scala Theatre, Leeds, has had quite a run of Stoll pictures lately, and has done big business with them. "The Wandering Jew," "Sign of Four," and now "Guy Fawkes." Monday night was not too busy—everybody was celebrating bonfire night, but business later was "O.K."

Leeds Exhibitors and "Stunts."

At a Leeds suburban picture house the other Saturday afternoon the youngsters at a children's matinee were each presented with a pomegranate—a breach, I believe, of some law, rule, or regulation, written or unwritten, among the Leeds exhibitors, some of whom have voiced complaints. I hear, too, of another Leeds house filling toy balloons with gas and allowing them to float about in the air in the theatre. The police raised an objection in this case.

First National's New Idea.

Mr. Horace Judge, the publicity manager of First National, and his assistant, Mr. George King, were in Leeds last week organising a new system for helping their clients with publicity in the presentation of their films, and contrived to call on a few exhibitors in the district. Mr. King will, I understand, be a frequent visitor to Leeds in future, whenever big First National films are being presented, as in the case of "Potash and Perlmutter" at the Scala shortly.

Malton's New Picture House.

Mr. J. F. Tidswell tells me that the new Majestic Picture Theatre at Malton will be opened on Monday by Sir Guy Gaunt, M.P. "The Prodigal Son," with a choir to sing appropriate selections, will be the opening attraction. The house, which cost about £12,000, has seating accommodation for about 800 people, and there is an organ in addition to an orchestra, consisting of grand piano, violin, 'cello, and drums. The takings at the opening performance are to be given to local charities.

MARSHALL FILMS FIRST OFFERING.

WHEN Marshall Films, Ltd., screened the first of their new program, "The Devil's Acre," featuring Lya de Putti at the Shaftesbury Pavilion last Wednesday, they claim to have held what was one of the most successful shows ever held in that house. Every seat was occupied, and by the time the film commenced there were people lining the walls of the auditorium. This picture, which was shown under such happy auspices, will be fully reviewed in our next issue. Meanwhile, Miss Lawson, the capable and energetic secretary of this young company, is in Paris viewing other pictures which will be included in the firm's once a month output. We are given to understand that a very ambitious program is scheduled for release, and showmen in search of out of the ordinary pictures would do well to keep in touch with this young company.

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Trade Movements in the Midlands.

Kinema Hospital Sunday—T. P. O'Connor in Birmingham—New Trade Councillor—An Oldbury Warning—New Act Summonses—A Coventry Stunt—Among the Renters.

By our Birmingham Correspondent

TO-MORROW (Sunday), the members of the trade in Birmingham and the adjoining townships of Smethwick and West Bromwich are making their annual appeal on behalf of the local hospitals. Until a year ago Kinema Hospital Sunday was confined to the city exhibitors, but last year the two Black Country Boroughs fell into line on condition that the money raised in their towns should be allocated to their respective institutions. That was readily agreed to and the handsome total of £1,645 was handed over to the hospitals in 1922, as compared with £1,373 in 1921. To-morrow evening practically the whole of the picture houses will be open awaiting patrons for the special musical and film shows on behalf of the hospitals.

"T.P." in Birmingham.

The leading organisations of business men in Birmingham had the opportunity on Monday last of listening to T. P. O'Connor's views on censorship and the future of the industry. Addressing the members of the Rotary Club at the Queen's Hotel, "T.P." dealt with the methods of the British Board of Censors. He argued that censorship of films was necessary because if it did not exist unscrupulous exhibitors might imperil both the morality of the public and the future of the trade itself. In face of the objections to State Censorship the only reasonable alternative was voluntary censorship. At this luncheon Sir David Davis (Lord Mayor) and Alderman T. O. Williams (Lord Mayor-elect) were the chief guests. At night Mr. O'Connor addressed the members of the Birmingham Business Club on "The Possibilities of the Film."

Nothing Doing.

Birmingham has not had to wait long for a case under the new licensing regulation, which prohibits the exhibition of any film which has not passed the Board of Censors without the express sanction of the Justices. Last week a private exhibition of the reissued "Auction of Souls" was given by Mr. Colin Campbell, of General Kinema Films, Ltd., to which the magistrates were invited. The result was that permission to screen the production in the city was not forthcoming. Meanwhile Mr. Campbell states that he is doing good business with "Auction of Souls" in the territory outside Greater Birmingham.

A New Trade Councillor.

While Councillor G. F. McDonald will not have the support of his wife on the Birmingham City Council, the trade had the satisfaction of seeing Mr. E. Hewitson, vice-president of the Birmingham C.E.A., secure a seat on the Smethwick Town Council as a result of the municipal elections. Mrs. McDonald stood as an Independent candidate for Sandwell Ward, of which her husband is one of the representatives, but was narrowly defeated, Mr. A. H. Cooper, the Progressive, securing a majority of 27. She, like Mr. Hewitson, made her second attempt, but, whereas she was beaten by a small majority, the well-known Smethwick exhibitor was successful. He defeated the retiring Labour member, W. E. Lawrence, by 30 votes, and thereby secured the Conservatives' only gain. Exhibitors and renters alike worked like trojans on Mr. Hewitson's behalf, and he asked me, through the FILM RENTER, to heartily thank one and all for their assistance.

An Oldbury Warning.

In granting the transfer of the licence of the Grand Picture House, Church Street, Oldbury, from Alfred Reason to James Tyner, the Magistrates advised all exhibitors to become *au fait* with the new regulations. The Chairman (Mr. A. Thompson) pointed out that in future each licence would contain a clause providing for its suspension by the licensing authority in the event of any failure on the part of the licensee to carry out the regulations. Also, if the building became unsafe or if any material alteration was made thereto without the consent of the licensing authorities. The new regulations would apply on January 1 next, when applications for renewals might be seriously affected unless the conditions were complied with.

New Act Summonses.

Three well-known Midland renters were the defendants in the first summonses heard in Birmingham last week under the Celluloid and Cinematograph Film Act, 1922. They were: Victory Motion Pictures, Ltd., 5, Severn Street; Essential Films, Ltd., County Chambers, Corporation Street; and the European Motion Pictures, Ltd., 87, Station Street. All were summoned for storing films on their premises without first having furnished to the local authority in writing the nature of the business carried on. The inspector agreed that the condition of the premises was satisfactory, but each firm was fined £5.

First National Changes.

The resignation of Mr. Ralph Solomon as Birmingham outside representative for Associated First National Company has resulted in Mr. C. H. Sanders making a series of promotions. Mr. J. Mangan has been transferred from the Staffs., Derbyshire and Hereford territory to succeed Mr. Solomon; Mr. H. B. Pier, chief cashier, takes over Mr. Mangan's duties; while Mr. J. T. Mitchell becomes controller of the office staff. By the way, evidence that Mr. Solomon leaves Associated First National on the best of terms was forthcoming from the letter he received from headquarters regretting his departure. Exhibitors are asked to note that in future no Sunday trade shows will be held by Mr. Sanders. These will usually be held on Tuesdays, at 11 a.m. and 3 p.m., in the Hill Street private theatre.

A Coventry Stunt.

Mr. T. Bolstridge, of the Alexandra Picture House, Coventry, made sure last week of successfully presenting "Circus Days," the Jackie Coogan feature. His enterprise led him to engage "Comical Walker," of Hengler's Circus fame, for an exhibition of the clown's artistry outside the theatre. The stunt resulted in record business being done both at matinees and in the evening. In fact, at the Thursday matinee he had to turn a large number of patrons away.

Springers' Birmingham Branch.

This week saw the opening of the Birmingham depot of Joseph Springer, Ltd., the well-known kinema equipment and accessories firm, at the corner of John Bright Street and Station Road. This will be under the management of Mr.

(*Continued at foot of next page*)

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THE SAVOY CINEMA, HULL

OPENING BY LORD MAYOR

HULL'S latest kinema, the Savoy, was opened by the Lord Mayor on Monday, and Messrs. Blackmore, Sykes and Co., the architects, were heartily congratulated upon the success in designing so admirable a theatre. The theatre was started in October, 1922, and has taken a year to build.

The site is a rectangular one, with frontages to the Holderness Road and Morrill Street, the whole area being occupied by the theatre and its subordinate room. In addition to the theatre the scheme embodies two shops and a billiard hall with twelve tables.

The entrance foyer is 30 feet by 30 feet, architecturally treated in fibrous plaster, with polished oak block flooring. From the foyer are the two entrances from the auditorium and the two staircases leading to the crush hall for the balcony.

The operators' box, rewinding room, and the attendants' room are situated between the foyer and the auditorium. The generator room is below the operators' box. The width of the auditorium is 80 feet, the projection 75 feet. The seating downstairs will accommodate 950. There are six exits.

The screen is a Surbrite, 21 feet 9 inches by 18 feet, and is covered by electrically operated curtains, with special lighting effects. A spacious organ chamber has been provided on each side of the proscenium, and the magnificent three-manual organ is operated from a detached console in the middle of the orchestra.

The balcony provides for 650, the fine sweep of its span of 80 feet terminating with impressive boxes, which give the hall a stately and dignified appearance. The balcony is entered from a crush room, 80 feet by 26 feet. There is ample room, and under the balcony the hall reaches a height of 17 feet.

The electric lighting of the theatre has many novel points, such as subdued reflected lights, coloured tone effects, and "dimmed" operations.

The place was packed when the Lord Mayor and Lady Mayoress, supported by members of the City Council and directors of the company, formally opened the building. Mr. T. Fawley Judge, on behalf of his fellow-directors, extended the assembly a hearty welcome.

The Lord Mayor said that as an East Hull man he was always glad to give his support to anything in the locality which was likely to be of benefit. He went on to allude to the tremendous

(*Continued at foot of next column*)

"JAZZMANIA IN PLYMOUTH"

FROM A CORRESPONDENT

THE exploitation of the Jury film, "Jazzmania," at Andrew's Picture House, Plymouth, was a brilliant success. J. Barclay Binmore, the manager, went all out to ensure packed houses, and he got them; the box-office receipts were eloquent testimony to that. On the Sunday enormous numbers of people were attracted by the lobby display of lanterns, balloons and streamers, as well as by rainbow lighting effects. This in itself was a good advertisement, and in addition there were announcements of a syncopated orchestra and jazz dancing by Alfred Baker, one of the most popular instructors in Plymouth, and his partner. The orchestra appeared in jazz hats and comical beards and moustachios, and instead of being seated in the orchestra in orthodox fashion they made a spectacular entry from the wings. When they had completed their selection, the stage was flooded with amber lights thrown on two boys in jazz costumes. With a graceful salutation to the audience the boys threw back the screen and thus revealed the two dancers, whose performance was so popular that a double encore was demanded and given at each screening of the film. Beautiful coloured rays were shed on the dancers, the effect being made the more picturesque by the showers of confetti that fell from above. With the close of the dance the light gradually paled to a faint blue and the picture was screened in an atmosphere that gave great delight to the audiences.

(*Continued from previous column*)

strides the film industry had made. To-day films had attained a marvellous degree of perfection, and their educational potentialities were difficult to exaggerate. He was hopeful that the time was not far distant when the doubtful type of film would be eliminated altogether.

He complimented the directorate on the beautiful building that had been put up. He considered it would be a valuable asset to East Hull, and to some extent to the Corporation, because such places were assessed—reasonably, he trusted—(laughter)—and the dues collected, and so there was every reason to expect good all round! (Laughter and cheers.)

A capital program of pictures was shown, the feature being "Goodheart," with Milton Sills in the leading rôle. The pictures were beautifully clear and steady.

TRADE MOVEMENTS IN THE MIDLANDS—*Continued.*

W. G. Thompson, formerly of Gaumont's, Birmingham. His staff of experts includes Mr. A. McLean, who was also with Gaumont's a few years ago. He will act as outside representative, while Mr. J. Calder will take charge of the indoor work of the branch. Mr. Thompson will also carry on the film business of Thompson's Exclusives from the same address.

Among the Renters.

Mr. A. E. Wheeler, the new Birmingham manager for F.B.O., held his first trade show on Sunday last, when he screened "Love is an Awful Thing," at New Street Picture House.

Mr. H. G. Boag, Fox Film Company, has engaged Mr. Stanley James, formerly assistant manager of Gaumont's here, as outside representative. Mr. Boag's latest offerings include the Shirley Mason feature, "Lovebound," and "St. Elmo Murray," a super featuring John Gilbert.

Walturdaw's "Preferred" features are rapidly growing in popularity in the Midlands. Following good bookings on "The Broken Wing," Mr. Bertram Wilson announces that he will shortly trade show "Mothers-in-Law," featuring Gaston Glass and Ruth Clifford.

Mr. Leo Edgar (Butcher's), reports that "What Price Loving Cup?" and "The School for Scandal" will be seen at many Birmingham and district kinemas during British Film Week. On November 25, at the Scala, he will show "In the Blood," featuring Victor MacLaglen.

The new Granger feature, "M'Lord o' the White Road," starring Victor MacLaglen and Marjorie Hume, will be screened at the Scala next Wednesday (14th) by Mr. Graham Hylton.

Briefs of Interest.

Mr. A. J. Guest, the popular manager of the Majestic Picture House, Bearwood, takes a benefit on November 19.

The Delecia, Gosta Green, Birmingham, opened its doors on Monday last, the ceremony being performed by Sir Ernest Hiley, the M.P. for the Dudderton Division of the City.

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Goldwyn Limited

announces its First Releases for 1924

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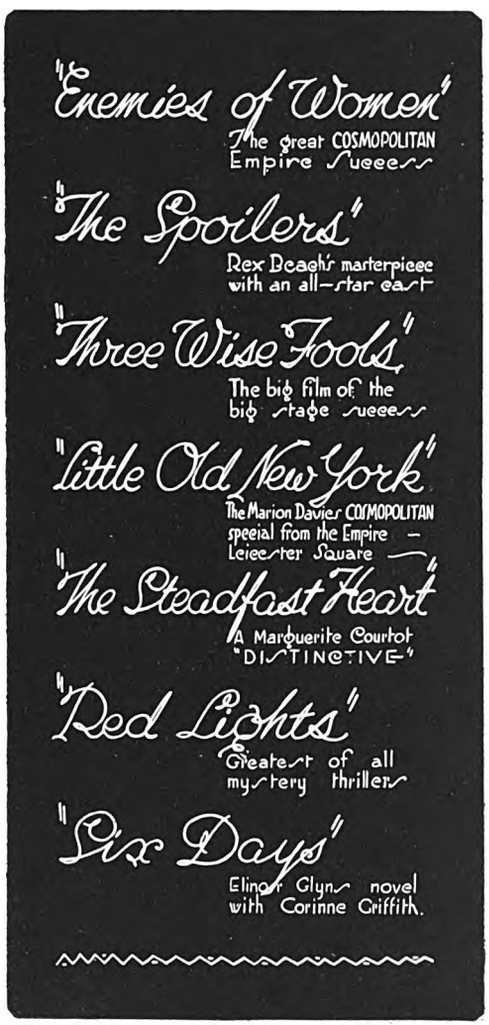
Goldwyn-Cosmopolitan-Distinctive-

Already announced
for 1924 Release -
(Jan and early Feb dates)



Goldwyn is Doing Big Things —

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Goldwyn-Cosmopolitan-Distinctive-

Releases for late Feb March & April will be selected from the following

Goldwyn is Doing Big Things—

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"ENEMIES OF WOMEN"

The

COSMOPOLITAN PRODUCTION

with Lionel Barrymore & Alma Rubens.

Goldwyn Limited 12 Gt Newport St W.C.2

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SUNDAY · PICTORIAL

CINEMA CONTEST

In Aid of the British Legion

This Certificate is presented to

D·W·Griffith

in recognition of the fact that his film

"WAY DOWN EAST"

was by popular vote judged the best film shown in Great Britain in the prescribed period. In this contest 6,240,216 votes were recorded. "WAY DOWN EAST" polled ninety-two per cent of the possible award to any one film; a remarkable testimony to the merits of this production

William A. McWhirter, Sunday Pictorial

W. G. Willcox Capt. British Legion

PROOF ! !

If 92 per cent. of the voters in this contest voted for **"Way Down East"** it is safe to assume that not less than 92 per cent. of your patrons want **"Way Down East"** in YOUR THEATRE.

? CAN YOU AFFORD TO IGNORE 92 per cent. of your audiences ?

BOOK THIS TO-DAY !

THE ALLIED ARTISTS CORPORATION LIMITED,

Mary Pickford, Charlie Chaplin, Douglas Fairbanks, D. W. Griffith, Hiram Abrams (Chairman)

Head Office - - 86-88, Wardour Street, LONDON, W.1.

Telephone: REGENT 5516, 1778, 1779. Telegrams: "Allartisco, Westcent, London,"

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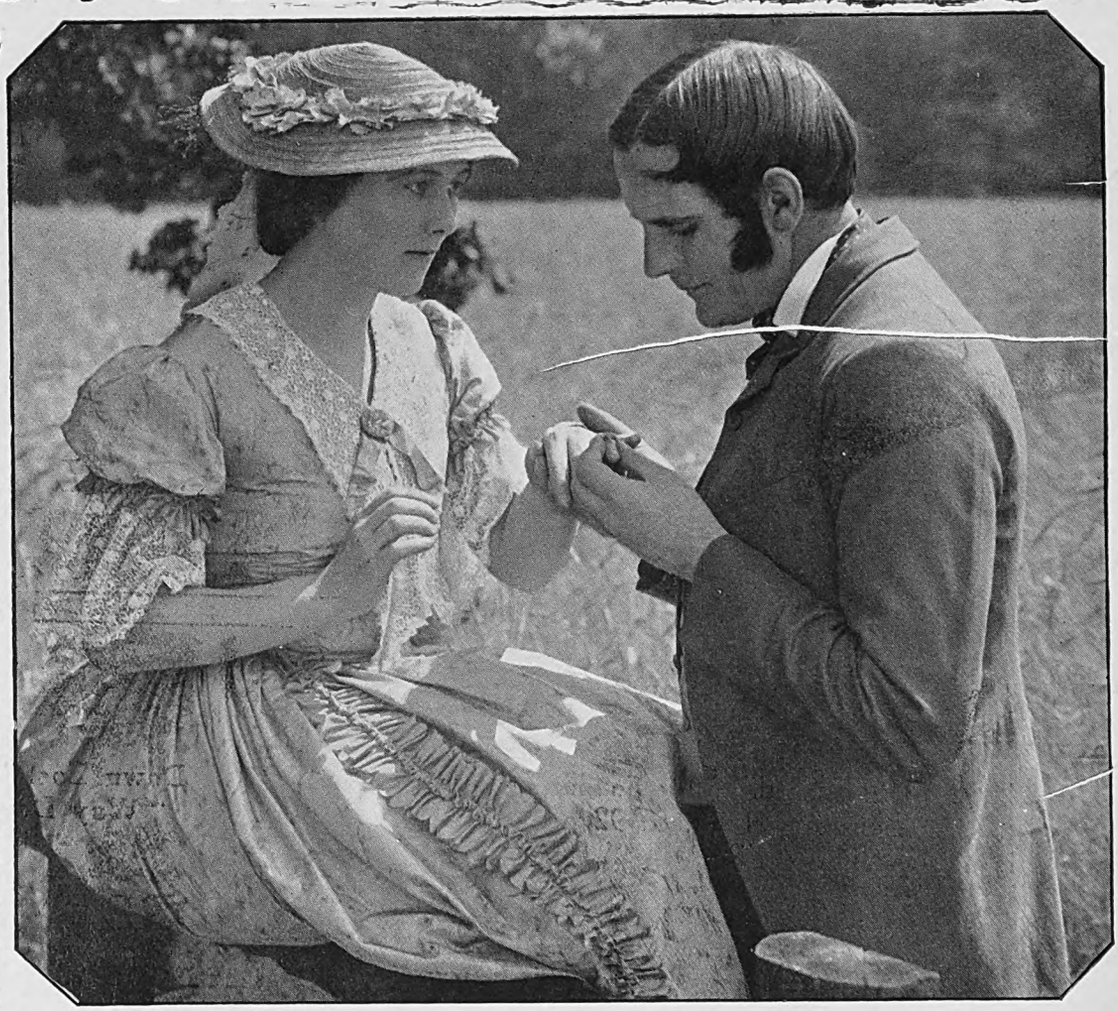
"Comin' thro'

A New Hepworth



CAST.

Helen Adair ...ALMA TAYLOR.	Col. Adair ... ... JAMES CAREW.
Mrs. Adair... ...GWYNNE HERBERT.	Geo. Tempest ... ... RALPH FORBES.
Sylvia Fleming...EILEEN DENNES.	Paul Vashe ... SHAYLE GARDNER.
Mr. Tempest ...HENRY VIBART.	Dick Fellows ... ...FRANCIS LISTER.
Alice Adair ...MARGOT ARMSTRONG.	Mrs. Pitmouse... ... NANCY PRICE.
Jane Peach... ...CHRISTINE RAYNOR.	Simkins ... ...JOHN MacANDREWS.

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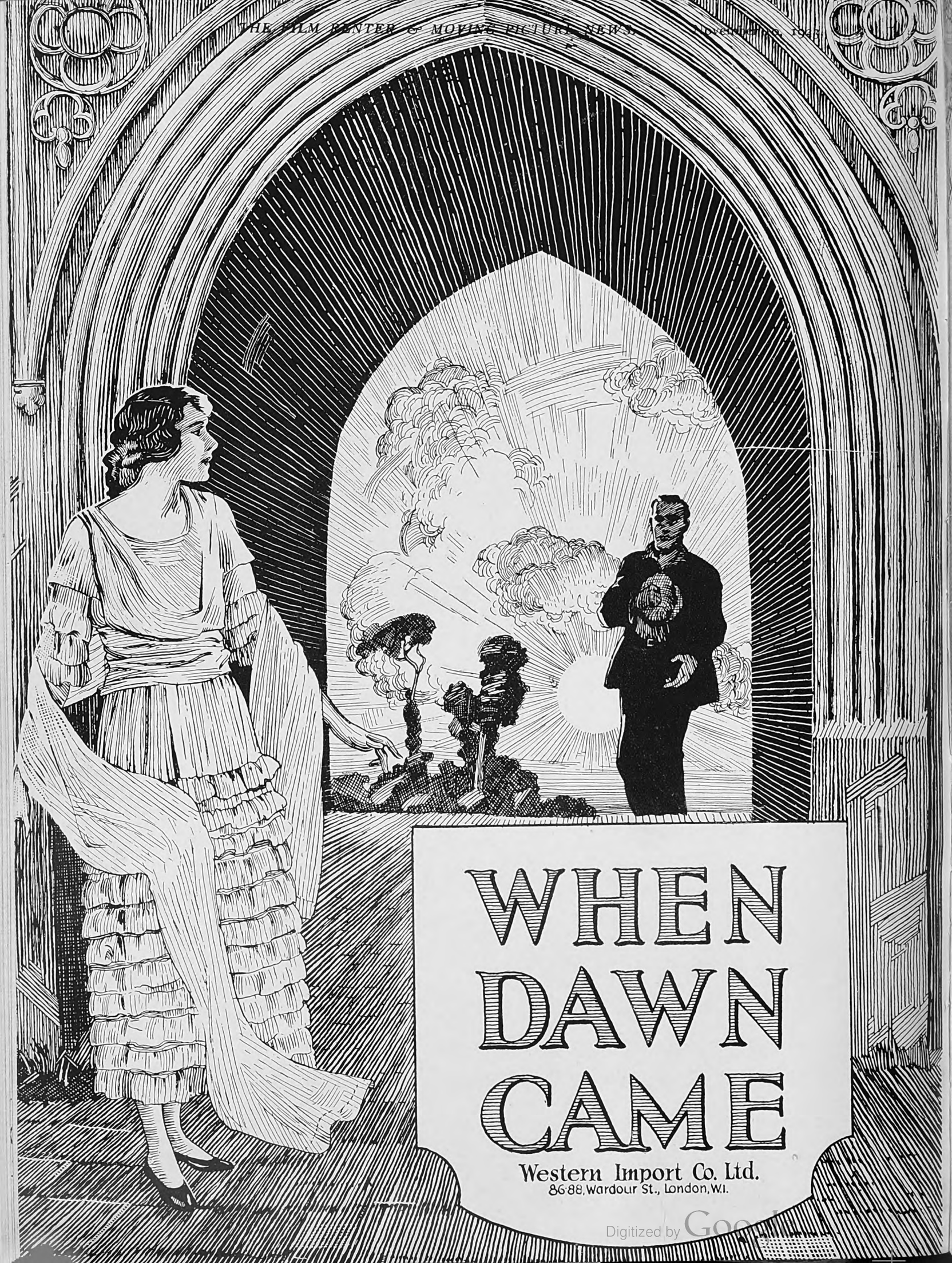

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BIRMINGHAM C.E.A. TOPICS

FROM OUR OWN CORRESPONDENT

THE chief topics discussed by the Birmingham and Midland Branch of the C.E.A. at its last meeting were the price of posters and British Film Week arrangements.

At the outset the President (Mr. Lewin P. Samuel) regretted that only one representative from Coventry, now affiliated to the Birmingham Branch, was present. He had hoped to have given them a hearty welcome, but he was pleased to welcome Mrs. Bennett.

The Vice-President (Mr. E. Hewitson) reported fully upon the last General Council meeting, and in particular upon the satisfactory agreement which had been arrived at with the Performing Rights Society. In future the number of musicians would not affect the subscription to that society, and all matters in dispute would be referred to arbitration. He also reported upon the new regulations under the Cinematograph Act, and impressed upon the members the necessity of becoming conversant with same, together with the explanations of same which the general secretary had so ably prepared and forwarded to every member in the country.

The branch then discussed the resolution of the Leicester Branch respecting the price of posters. That branch, having taken into consideration the exorbitant charges for posters, unanimously agreed that the maximum price to be charged should not exceed 3d. per sheet, and urged the General Council to use every legitimate means to effect a reduction from the present charges.

In connection with this matter the Secretary read a letter from the Bradford Branch, enclosing copy of a letter sent to the renters protesting against the prices of posters at present being charged, and pointing out that in spite of the fact that prices of materials and general standing charges in the production of posters had been seriously reduced, also the wages, the prices for posters had still been maintained at a high rate. The members present requested the secretary to write to the Bradford Branch approving of their protest, and stating that the Birmingham Branch would give them every possible support in their endeavour to bring down the present excessive prices.

Full particulars were given to the members in connection with British Film Week, and applications were invited for tickets for the luncheon on Wednesday, November 14, to meet the Prince of Wales. The secretary was requested to apply for three more tickets.

Mr. A. A. James raised the question of the refusal of the local Inspector of Taxes to allow the expense incurred through the demands of the Justices in connection with the alteration of the screen. He read correspondence from the general secretary and Mr. Norman Hart, and suggested this was a matter the Association should take up in the interests of its members. It was resolved that the General Council be requested to take this matter up in the interests of the members generally.

NEW DUTCH PRODUCING COMPANY

A NEW producing concern, the Dutch Film Co., has taken over the Hollandia studios, Haarlem. This new concern intends to make films which will be eminently suitable to the British market. Mr. Sluizer, a Dutch exhibitor, has supplied the necessary funds, so that this new company is entirely in Dutch hands.

The company starts producing on November 1, and invites offers from British producers, manufacturers, or renting houses with a view of coming to a working arrangement to produce British pictures with British artistes.

OLDHAM EXHIBITOR APPLIES FOR MANDAMUS

MR. McVITTIE, the proprietor of the Pop In Picture Hall, Hollingwood, near Oldham, applied to the Lord Chief Justice and Justices Sankey and Salter, in a King's Bench Divisional Court on Friday (November 2), for a rule of mandamus to the Oldham Justices calling on them to show cause why they should not hear and determine according to law his application for a renewal of his kinema licence. It was explained by Mr. Lipsett, counsel for Mr. McVittie, that since 1913 Mr. McVittie had apparently had some trouble with the Oldham Council, who had refused him a licence because they said his building did not observe the conditions laid down by the Act. However, he appealed on that matter, and eventually spent £3,000 on the building, and was given his licence, but recently the Council had again refused the renewal, their reason being that he was not a fit and proper person to hold a licence because he had been convicted at Bolton for a suggested offence under the Cinematograph Act. The recommendation to refuse the licence had been made by the Oldham Watch Committee upon information given by the Chief Constable, although it was a fact that the legality of the alleged conviction at Bolton was being challenged. The complaint now was that Mr. McVittie's explanations had not been properly heard, that one member of the Committee was sitting as an opponent to the application as well as in a judicial position to decide on it, and that the Chief Constable was allowed to remain with the Committee when they considered the application, although he was a party to oppose it.

The Court said the application must be renewed when the applicant had lodged documents that were in proper order to fulfil the requirements of the Crown Office.

DISPUTE OVER LEASE

EXECUTION OF AN AGREEMENT SOUGHT

IN the Chancery Division, on Thursday, October 25, before Mr. Justice Russell, an action was brought by the Cinechrome Instruments, Ltd., Long Acre, against Pearson and Sopwith, Ltd., and individual members of the firm to secure the execution of an agreement regarding the lease of certain portions of 8 and 9, Long Acre, and 16, Garrick Street, W.1.

Counsel for the plaintiffs detailed the negotiations for the lease and said that terms were arranged by which the plaintiff company agreed to buy from the defendant company the under-lease for £23,000 and to grant the under-lease of the portion of the premises required by the latter company at a rent of £2,500 a year for fourteen years, breakable at seven years. Plaintiffs required some guarantee from the defendant company, and it was arranged that the lease should be granted to the company, but that the individual defendants should join in the execution of the counterpart of the lease so as to bind themselves as sureties for the payment of the rent, etc.

His Lordship asked if the money was paid in exchange for the assignment of the under-lease.

Counsel: Yes. Plaintiffs parted with the money and when they called on defendants to execute the lease and counterpart lease they were met with a refusal, which has had its sequel in this action. The explanation, no doubt, is that almost immediately after the money had passed there was an unfortunate slump in the kinematograph trade and the individuals concerned, no doubt, were anxious to escape their responsibilities in connection with the lease.

The hearing was adjourned.

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BIG CAST FOR "THE SWAMP ANGEL."

NEWS has been received by Managing Director Ralph J. Pugh, of Associated First National, to the effect that camerawork has been commenced on "The Swamp Angel," which is being directed by Clarence Badger, who proved his worth as a wielder of the megaphone in "Potash and Perlmutter." Adapted from a story by Richard Connell, "The Swamp Angel" is certainly likely to prove an effective piece of entertainment from the point of view of cast alone. Colleen Moore, the new First National star, heads the long list of celebrities who will appear in the picture. In the leading male rôle is Ben Lyon, the well-known stage actor who played with success in "Potash and Perlmutter"; Mary Carr, of "Over the Hill" fame; and Mary Alden, the mother of "The Old Nest": Russell Simpson, Charlie Murray, Sam de Grasse, Anna Q. Nilsson and June Elvidge. Incidentally, Joseph de Grasse has been named as the director of "Flowing Gold," a Richard Walton Tully production from the story by Rex Beach.

A REMINISCENCE.

APROPOS of the lamented passing of Mr. Bonar Law, Mr. Cecil Hepworth, in paying a tribute to the late Premier's sterling qualities tells of an incident which gave rise to a good deal of amusement. Many years ago, by combining the film with the gramophone, Mr. Hepworth was making a series of living impressions of prominent politicians, the two being synchronised for public entertainment. Unfortunately, when the invention was being demonstrated before the leaders, the records and films of Mr. Bonar Law and Mr. Lloyd George became accidently interchanged, with the result that the placid features of Mr. Bonar Law were being shown at the time Mr. Lloyd George's fiery eloquence was being uttered by the record, to the unconcealed surprise of the politicians. Mr. Hepworth humorously suggests that this was a phophesy of the coalition in which Mr. Bonar Law and Mr. Lloyd George found themselves later.

A JUDGE AND A KING ON TOUR.

PROVINCIAL exchanges of First National have, indeed, been honoured during the past week by the visits of both a Judge and a King. The visiting celebrities were Horace Judge, manager of advertising and publicity, Associated First National Pictures, Ltd., and George King, his able exploitation assistant, who were making a lightning tour of the main exchange centres in order to confer with branch managers and theatre owners on the presentation of the new First National success, "Potash and Perlmutter." A hasty note received from Horace Judge informs us that some excellent arrangements had been completed for the effective advertising of this outstanding production, and that he anticipates being back in London by the time this news goes to press.

MACISTE'S NEW CONTRACT

WE hear on good authority that the directors of the Jacob Karol Film Co., producers of the four new Maciste super-films which have just reached this country, have signed an agreement with Maciste for the production in California of a new series of films featuring this artiste.

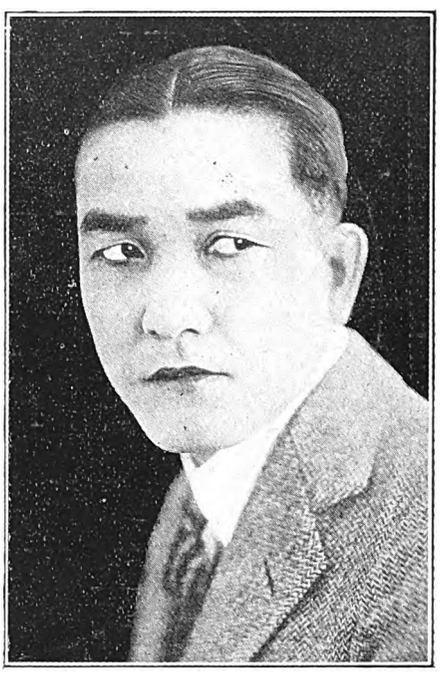
The Karol Film Co. has been clever enough to comprise in Maciste the actor as well as the strong man, as will be seen in the super-films mentioned above. The producer has not sacrificed the plot in order to give Maciste scope to exhibit his almost herculean strength. Each film has an absorbing and well-developed story, which holds one's interest from start to finish.

IT PAYS TO ADVERTISE.

THE Coliseum, Harrow Road, draw attention to a remarkable fact which came to light on Sunday night last. For the third time in their career they were visited by some light-fingered gentlemen. The picture playing at the time of the burglary was First National's "Within the Law." Giant cut-outs of prison gates, policemen's hands, hand-cuffs, revolvers and what-not were plastered over the lobby by way of advertising the picture to the public, and whether it was this powerful First National publicity or the strong arm of the man in blue that saved the situation it is difficult to say.

SESSUE HAYAKAWA
TO MAKE FILMS IN ENGLAND

SESSUE HAYAKAWA, the world-famous Japanese film artiste, is due to appear for the first time in the flesh on the English stage on Monday, November 12. He will be seen at the Coliseum in a dramatic playlet entitled "The Knees of the Gods," by Kenelm Foss.



SESSUE HAYAKAWA.

Mr. Hayakawa arrives in England to-day (Saturday), and arrangements are being made to give him a great official reception, both at Dover and in London. Added to these will be the unofficial and spontaneous tribute which will inevitably be accorded to him by the countless admirers of his work on the "silent stage," to whom his transmigration from "film to flesh" is naturally of the highest interest.

In the New Year Mr. Hayakawa will recommence screen work, starring with his wife, Tsuri Aoki, in two great British films which are to be prepared by the Stoll Productions.

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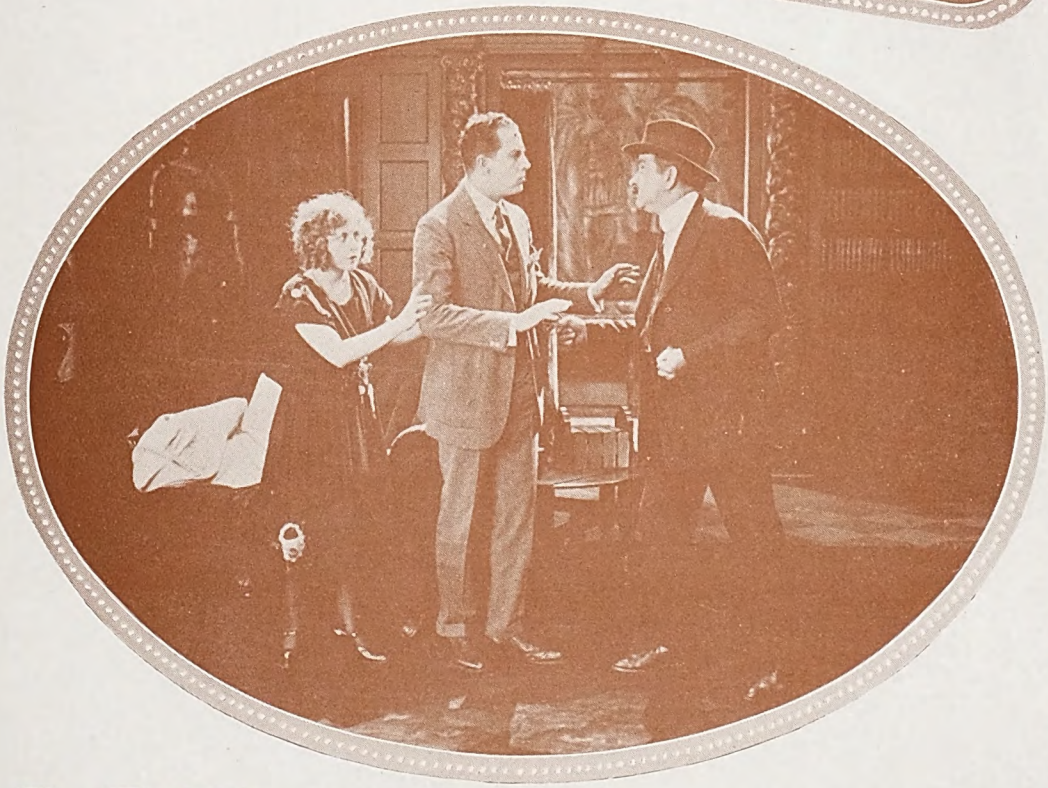

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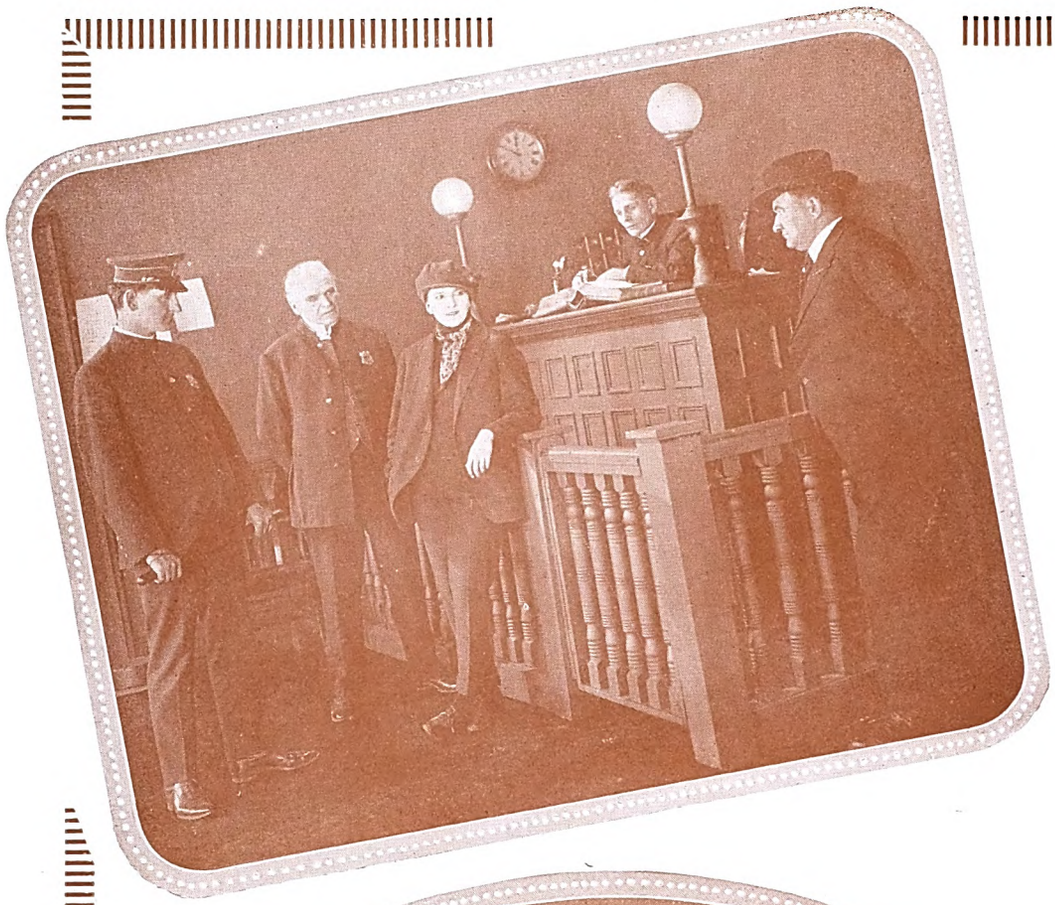

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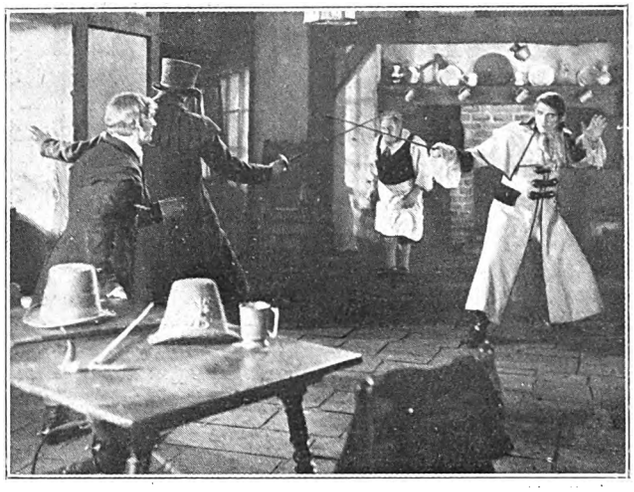

SCENE FROM " M'LORD O' THE WHITE ROAD."

The Royal Oak.

Historical picture with well centred battle scenes.

RELEASED BY STOLL.
Length, 6,170 *feet.*
Release Date, *April* 7, 1924.

THE contrast between the brusque Roundhead of Restoration times, and the attractive figure of the Cavalier has invested the period of English history, in which they were opponents, with great interest, and thus any novel, stage play or film dealing with events at that time has a particular interest for Englishmen. Around the incident of Charles's flight, and his concealment among the branches of the oak at Boscobel, has been written the scenario of this film, and for this reason it will undoubtedly find ready acceptance with a large number of British picture-goers. The scenes of the struggle between the Roundheads and Royalists in the City of Worcester are well contrived, and were helped over at the Scala Theatre, where the picture was shown last week, by the shouting and noises such as accompany a conflict of the kind, so that these were very expressive of the struggle. It was something of an adventure to produce a film of this length around the mere incident of the flight of Charles, but some of the accompanying scenes, which have been gathered industriously from historical sources give a good general idea of the troublous times of the period.

The picture opens with the battle in Worcester with Cromwell entering and his troops indulging in their religious exercises, and, later, the surging of the Roundheads about the door of the house where Charles is seeking safety. Then come the incidents of the flight to the country house where Lady Winifred Cholmondeley, the fiancée of Dorian Clavering, Charles's companion, succeeds in hiding them from their pursuers. In this house quite a lot of action takes place—Charles is discovered, but is unrecognised, and, with his characteristic freedom in love affairs, he makes himself very pleasant towards Dorian Clavering's fiancée, so that in the end a duel takes place between king and follower. This startles Cromwell and his people, and the two men have to take flight—Charles taking refuge in the branches of the oak. Later, he returns to the house and there struggles take place between him and Colonel Ancketell, one of the Roundhead leaders. In order to enable Charles to escape, Lady Mildred makes up as the king and she, with her lover, are taken by mistake—thus allowing Charles to escape. When, however, the deceit is discovered, they are ordered to be shot at dawn, but Cromwell pardons them.

Upon the whole, " The Royal Oak " is somewhat disappointing. Great pains have been taken with individual scenes, and these are sometimes very effective. What one cannot help feeling, however, is that the casting might have been considerably better, and here and there one is struck with the insipidity of the characters, and the unsuitability of actors for particular rôles. This is seen particularly in Henry Victor's Charles II., which is never at any point convincing, and one would have expected him to exhibit in such trying times a greater anxiety than he ever reaches.

Henry Ainley looks his part of Cromwell, and Betty Compson as Lady Mildred invests the part with sincerity, but Peter Dear as the youthful Sir Bevis is rather precocious, and thus not so helpful to the picture as he might have been. Again, the low comedy of Bertie Wright as a Roundhead is rather over burlesqued and would have been much more effective had it been played with greater restraint. What is the great charm of this picture, however, are the delightful country scenes, and especially the garden of the house where most of the action takes place.

For its historical value and interest there should be a welcoming public for the picture, which will probably not be very hard on its shortcomings.

SCENE FROM " THE ROYAL OAK."

Review of Ne

All About This

M'Lord o' the White Road.

A fine picture of Regency days with delightful shots of English scenery.

RELEASED BY GRANGER.
Length, 6,500 *feet.*
Release Date, *February* 4, 1924.

THIS fine romantic melodrama, which Granger's showed at the Scala on Tuesday, has just that atmosphere of the eighteenth century life which is so attractive through whatever medium it is shown, and those who remember " The Call of the Road " will be eager to compare this later effort with its very successful forerunner. It is a most creditable production, which will probably book out well to the type of patron who found " The Call of the Road " so attractive, and

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w Productions.

Week's Pictures.

it is probable that when a few slight cuts have been made in the picture to speed it up somewhat it will prove a satisfying and most delightful film. As it was shown the other day it was evident that a little clipping here and there would be a great advantage, but nowhere can it afford to lose its delightful shots of English scenery and country house gardens that are a real delight to the eye.

Double photography has been very cleverly used to enable Victor McLaglen to undertake the two parts of Lord Anderley and John Shale, and the duel scene has been most artfully contrived. The second duel is a most realistic affair.

In Ye Olde Whyte Hart, before the log fire, are gathered two rogues, Simon Grappletight and Benjamin Greenleaf, who are discussing the task which lies before them of putting out of the way Lord Anderley, Sir Humphrey Clayville having bribed them with one hundred guineas to perform the deed. A loud banging at the door, and Lord Anderley and his servant, Peter Cherryblossom, enter the room. The two rogues immediately leave, and Lord Anderley, looking round, sees dozing in the corner, John Shale, who bears a remarkable resemblance to him. Shale explains his present poverty as due to Sir Humphrey Clayville's rapacity, and although at first they exchange friendly conversation, it is not long before a sword fight takes place, when Shale disarms Anderley.

Later that night, Anderley, on his way to the Hall, is mortally wounded by the aforementioned rogues in a wood, and Shale, arriving just before his death, agrees to impersonate the dying man. He therefore goes to Anderley Hall, where Lady Gloria, who is being pressed into marriage with Lord Anderley, is staying, and woos her, but she, knowing the evil character of Anderley, receives him very coldly. Sir Humphrey Clayville is somewhat chagrined to find Anderley still alive after his plot against him, but manages to set Sir Claude Aylesbury, reputed to be the finest swordsman in Europe, in opposition to Shale, so a duel has to be fought, and Shale, whose father was a French fencing instructor, wins. Happy hours follow until the landlord of Ye Olde Whyte Hart attempts the new Lord Anderley's life because of a wrong committed against his daughter, and at this, Shale, having arranged for Peter Cherryblossom to bring the dead body of Lord Anderley to the Hall, goes out once more on the great white road. Lady Gloria discovers that the dead man is not the man she loves, as there is no mark on his arm of a wound received in the duel. On the road Shale encounters Greenleaf, and forces him to confess to his and Grappletight's part in the murder. With that Shale returns and bursts in upon Sir Humphrey's party.

Sir Humphrey endeavours to have him arrested, but at this moment in comes Greenleaf and produces proof of Sir Humphrey's guilt. Clayville makes good his escape. Later, in the garden of the house, Shale and Lady Gloria are alone, and the former accounts for his remarkable likeness to Lord Anderley by reason of the fact that they were step-brothers. The film closes on a very delightful note, and Shale, when asked by Gloria what he is going to do in the future, says he is going where the white road leads him, and is replied to by Gloria in the words, "We travel that road together."

Of course, Victor McLaglen, in the dual rôle of Shale and Anderley, dominates the picture and creates a lively interest in the character of Shale. If anything he is a trifle heavy for the part, but this is a minor matter. A little more fire from Marjorie Hume would have enabled the beholder to appreciate the part of Lady Gloria better, but she does well. The rest of the cast give excellent support, Mary Rorke as Lady Genevieve Collingway, James Lindsay as Sir Humphrey, Fred Wright as Master Cherryblossom, Bert Osborne, Bob Reed, and Bertie White demanding mention.

MARY STUART AND HER "LADIES-IN-WAITING."

The Loves of Mary Queen of Scots.

An historical film, full of dignity and beauty, which should have a wide appeal.

RELEASED BY IDEAL FILMS.
Length, Eight Reels.
Release Date, February 4, 1924.

THE story of "The Life of Mary Queen of Scots" must necessarily tell, in part, the history of her time. The film which Denison Clift has made for Ideal under the above title is one of the best historical films ever produced, and, naturally, the tragic figure of Mary Stuart dominates throughout. This is certainly Fay Compton's greatest triumph,

BOTHWELL AND GEORGE DOUGLAS IN THE ATTACK ON BORTHWICK CASTLE.

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REVIEW OF NEW PRODUCTIONS—*Continued.*

and she has shown us that attractive side of the ill-fated queen by which she achieved so much in a difficult period of history. The direction and choice of locations are excellent, and in many of the scenes there is a delightful sense of composition which makes them really beautiful. One especially in the beginning showing Mary with her first weakling husband is, in particular, a gem. The scene in the streets of Edinburgh on Mary's joyous arrival there, and, later, the same point on the occasion of her people's spurning are full of life and variety. In criticism, one might complain of the inclusion of too many scenes of men rushing about in semi darkness with torchlights, and these could be cut down to considerable advantage, for the picture runs out at present to a considerable length.

The picture opens in the world-famous chateau at Chantilly, where the young queen is seen with the Dauphin of France, her husband. The scene of his passing gives Fay Compton a fine opportunity for some intense acting, although the incident is brief, and then comes her request for a safe conduct to Scotland from her cousin, Elizabeth. The Virgin Queen refuses this, but Mary sets out and reaches Edinburgh, meeting in the street of the city the dour figure of John Knox. For the rest—all is conspiracy. Earl Moray, Mary's half-brother, and many other of the Scottish nobles, are most bitter against Mary's retinue—in particular against Rizzio, her Italian foreign secretary. Then comes her marriage with the young Lord Darnley, who turns out to be weak and dissolute, and, later, the slaughter of Rizzio during a struggle, when Mary turns for help to Bothwell, but too late to save the Italian courtier. A baby boy is born to the queen, but, soon after, Darnley, stricken with sickness, is killed by an explosion. Believing Bothwell and Mary to be responsible for Darnley's death, the crowd press against the gates of the palace, and Bothwell uses the opportunity to persuade Mary to flee with him to his castle at Dunbar. Later comes the incarceration at Lochleven Castle, and her escape and treacherous rearrest at the instance of the English queen. Then long years of captivity in Fotheringay Castle, and in the end her execution.

A fine sense of composition and dramatic effect is seen throughout the whole of this picture. Its chief notes are a fine dignity and a delightful beauty, and this is apparent from start to finish. Shots of the French palace where Mary spent her youth and, later, of the old Scottish castles, and a long cloistered passage, are very effective, while the streets of Edinburgh at the time of her triumphal entry, and again when she has earned their disapproval, are full of life and animation.

Fay Compton has added to her earlier screen triumphs in this delightfully produced picture, in which she is seen at her best. Notwithstanding the care and thought which has been lavished on this production, it is her interpretation of the character of the ill-fated queen that stands out most prominently in the mind. It is somewhat idealised, and the faults of Mary receive less emphasis than her virtues, but it is a most consistent character that has been drawn, and one that will appeal to all lovers of her story. Fay Compton is eminently suited to the part, and exhibits that grace of manner, warmth of affection, gaiety and courage which were the marks of Mary Stuart in a wonderful degree, while towards the end when her doom settles about her she exhibits a greyness of expression that is the accompaniment of such grief.

The cast, as a whole, has been amazingly well chosen, and each member contributes the special characteristic of his part. Ellen Compton is a remarkably telling Queen Elizabeth, especially in the last scene where she exhibits remorse at the execution of her cousin. Nancye Kenyon as Lady Mary Fleming, Lionel d'Arragon as Moray, Edward Sorley as dour John Knox, call for special mention, and Gerald Ames, although his part is comparatively small, is good. Indeed, there is no member of the cast who does not do well.

As to the film's suitability, it should do amazingly well in all good-class halls, its beauty and dignity as well as its length marking this type of theatre as especially suitable for this picture. Indeed, wherever it can be run as a solus picture it should do very good business. There is not much that can be cut, but some of the torchlights scenes could be abbreviated with advantage. It is the sort of picture that should attract new patrons of the higher class everywhere.

Thundering Dawn.

A story of Java, and how a typhoon saved a man's soul.

RELEASED BY EUROPEAN.

Length, 6,700 *feet.*

Release Date, *February* 18, 1924.

THIS is somewhat heavy drama, with a touch of artificiality in the sacrifice of a son to save a father's name, but the story, after a slow opening, gets into realities in Java, and is holding throughout. There is excellent atmosphere in the Java scenes, and the climax, in which the typhoon sweeps the land and wrecks the settlement, is very well done.

Jack Standish discovers at the anniversary of his father's wedding that his father's firm has wrongly pledged securities, and is threatened with dishonour. "The world forgives a young man more easily"—and so Jack, to spare his father, shoulders the blame, is branded as a swindler, and flees the country. At Java—that country of exotic charm which weaves strange spells upon all who come to it—he makes undesirable acquaintances, and, consequently, drifts. When his name is cleared at home through the dying confession of Morgan Sprott, a partner of the firm, Mary Rogers, to whom he was betrothed, comes to Java to investigate; she finds Jack senseless with drink in a hovel, and she then asks Von Brock, the cause of the depravity, to help her.

Mary's coming makes a great difference to Jack, who is pulling up with a mighty effort. This does not suit the machinations of Von Brock, who tempts the unfortunate man with a glass of spirits, and he again falls to the depths. But that night the heavens seem to open, and a typhoon sweeps the land. Out into the torrential rain and the whirling wind Jack rushes bareheaded, with a big desire to be cleansed by the mighty forces of Nature. In the tidal wave which follows, tents and bungalows are swept away, and among the victims are Von Brock and his paramour. But the storm, with all its attendant evils, brings Jack and Mary to happiness.

The main feature of the production is, naturally, the storm and its terrible effects on the settlement. It is very convincingly done, and is a fitting climax to the story. The acting is good throughout. J. Warren Kerrigan as Jack Standish is forceful and acts the part excellently. Anna Q. Nilsson is good as Mary, and there is a strong cast in support.

The Exiles.

A Richard Harding Davis story which hardly justifies its length.

RELEASED BY FOX FILMS.

Length, 5,050 *feet.*

Release Date, *April* 7.

JOHN GILBERT, the star of "Monte Cristo," is the featured player in this picture shown to the London trade on Monday. It bears resemblances to some other stories which have been seen upon the screen—the theme being the unjust condemnation of a girl for murder, and her escape. The differing incident in this picture is that the attorney who secured

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REVIEWS OF NEW PRODUCTIONS—*Continued*

the verdict against her endeavours to reclaim her and bring her back from Morocco, whither she has fled.

Henry Holcombe, an eminent barrister, consummates to his satisfaction the conviction of a girl, Alice Carroll, who, engaged to a prominent business man, is discovered besides the lifeless form of her sweetheart with a revolver clutched in her nerveless fingers. Alice Carroll is sentenced to imprisonment for life. A heated discussion follows the statement of Dr. Randolph, a friend,

SCENE FROM "THE EXILES."

that Holcombe has made his first legal mistake, and secured the conviction of an innocent person. Vehemently defending himself, Holcombe is staggered by the appearance of a woman, who confesses to the crime for which Alice Carroll has been sent to penal servitude. Simultaneously with her recital comes news of the escape from prison of Linke, a notorious swindler, and Alice, and Holcombe's faith in himself and his abilities comes crashing to the ground.

Holcombe resolves to devote his life to finding Alice Carroll and clearing her name. Investigations set on foot reveal that a person answering to her description has landed in Tangier, and Holcombe immediately sets out for the African seaport town, which has gained notoriety as the hiding place for criminals of three continents.

In a popular hotel Alice Carroll is discovered in company with Linke, but the girl is prevented by Linke from consenting to the proposal.

Holcombe, with Meakin, abduct the girl, and they set out on horseback with the girl across the desert sands to the port of Ceuta. Linke overtakes them, and, though unarmed, Holcombe puts up a terrific resistance to his powerful antagonist, and, after a most strenuous encounter, vanquishes his adversary, and the girl succumbs to his charm.

There is really insufficient story to justify this picture being made into a five-reeler, and a number of scenes are introduced which have very little to do with the story itself. As a result the picture becomes rather tedious in spite of the fact that some well-schemed Eastern scenes are introduced towards the end. The trial scene, as in so many American pictures, occupies considerably more length than its importance justifies, and the later scenes of the endeavour to bring the girl back to America are also extended beyond justifiable length.

Berty Bouton as Alice Carroll is opposite John Gilbert, and gives as good an account of herself as the story allows. As an ordinary program picture this may have a vogue among uncritical audiences, to whom the lure of the desert may possibly appeal.

The Rest Cure.

George Robey picture with some amusing scenes.

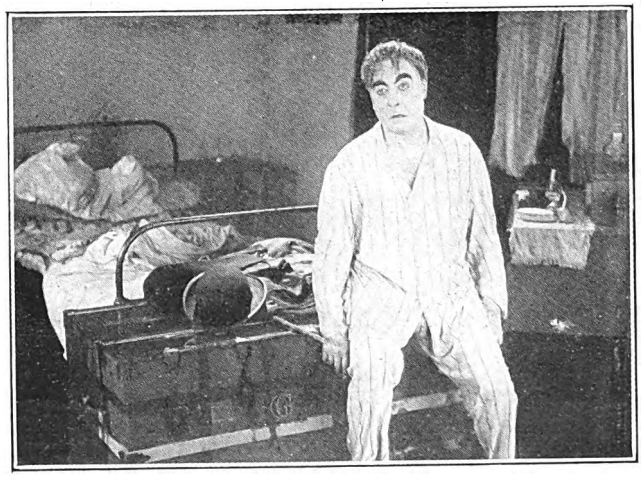
RELEASED BY STOLL.
Length, 4,700 *feet.*
Release Date, *March* 17, 1924.

THE popularity of George Robey as a comedian will probably do very much to render the films which he has been making for the Stoll Film Company attractive items in any kinema program, for those who have seen him in the flesh will be anxious to see him in these pictures. The first of the series, which was shown by Stoll's last week, has been written by George Robey himself, and a great deal of fun is got out of the idea of the comedian distracted from his work by the noises of his home, going to the country for a rest cure, and finding these surroundings even more trying than the suburban home which he had left.

George is seen in the early part of the picture endeavouring to write jokes and exhibiting a most rueful countenance, for noises of all kinds interrupt him, from the crying of the child to the noises produced by the carelessness of the servants. At length, thoroughly distraught, he sees a doctor, who orders him away to the country. A great deal of amusing business is introduced by the collapse of the carriage in which George goes to the station, and his train journey, but these are mild compared with the distractions of country life. Cocks crow, dogs bark, other lodgers in the inn snore and keep him awake, rats nibble at the woodwork. The village band welcomes him and the village Band of Hope demands a speech. So tried is he that at the end of a comparatively short period he escapes through the window and makes his way back to the more comfortable home.

Where the comedian is ready to act through a funny situation seriously, there is no mistaking the fact that he scores a great success, but there are times in this picture when he has placed too much reliance upon the grimaces of the stage, and these, by contrast, are considerably less funny than his more serious facial expressions.

He is greatly assisted in this film by Miss Sydney Fairbrother, and one might wish that a part might be written for her which would give her better scope than this particular part does.



SCENE FROM "THE REST CURE."

While the humour is somewhat undulating, it must be confessed that the greater heights are productive of some excellent film fun, and were George Robey to give a little more attention to the demands of film technique there is no question that he

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REVIEW OF NEW PRODUCTIONS—*Continued.*

might achieve a great deal more than he has achieved in this picture.

The idea of the scenario is good, and there are here and there some delightful touches which have beauty as well as humour. One can only hope that "The Rest Cure" is the forerunner of more Robey pictures, in which the comedian may reach even greater heights.

The Cabinet of Doctor Caligari.

A beautifully produced nightmare story with strange futurist settings.

RELEASED BY PHILLIPS FILMS.
Length, 6,000 *feet.*
Release Date, *March* 17, 1924.

EXCEPT in the matter of technique, it is impossible to apply the usual canons of film criticism to this picture, for its weird nightmare story interpreted with the aid of futurist settings, with distorted perspectives, places it in a class entirely by itself, and in spite of its great attractiveness no exhibitor will book this film until he has seen it and judged for himself whether it is likely to appeal to the kinema patrons in his district. Where there is a sort of public for this picture it should be most enthusiastically received. As the story unfolds it envelopes the beholder and lays him under a spell, but whether it is likely to make a wide appeal is somewhat doubtful. It is a picture of a world as seen through the eyes of a madman, but it may be questioned if this will be apparent to every kinema-goer until the revelation of the fact is made towards the end of the film.

In a rather dark and dismal garden a chance visitor is being told a story by a younger man who is distraught and troubled, and the story that he tells is of one Doctor Caligari. This strange figure, the visitor is told, had asked permission to set up a booth at a country fair some time before and, being denied by the Town Clerk, had left his office. The next morning the Town Clerk was found dead. The strange old doctor had opened his booth and shown to the patrons of the fair Cesare, a somnambulist, whom he awakened from his sleep of twenty-five years. The old doctor had told his audience that Cesare could see into the future and would answer any question. A young student then inquires whether he will make fame as an author, and the somnambulist, in his cabinet coffin, replies in the negative, telling him that the time is too short and that he will die at dawn. The young author with his friend, who is the man relating the story, go away, and the friend is found next morning stabbed to death. Further other crimes take place, among them the abduction of a girl. The police endeavour to find out the murderer, and suspect the somnambulist, but they are thrown off the track by the fact that the somnambulist has been in his cabinet all the time. Later, they discover that all that was in the cabinet was a wax model of Cesare, and, later, the somnambulist is found dead in a ravine where he has fallen in his attempt to escape from his pursuers when he abducted the girl.

The friend of the young man who was first stabbed then goes to an asylum to interview the doctors, and finds that the head of the asylum, Doctor Sonnow, is none other than the showman, Caligari, and, on looking through Sonnow's books, his confreres find the story of a Caligari of earlier times who had performed experiments with a somnambulist. They bring in the dead body of the somnambulist to Doctor Sonnow, who is distressed and troubled by it.

At this point the young man's story closes and the visitor asks to be allowed to go into the house. He goes in and finds that the house is a lunatic asylum, and that the whole of the story which has gone before is just the mad imaginings of an unhinged brain. The man who has been telling the story is a madman and "Doctor Caligari" is the medical superintendent of the asylum, while the other people of the story are the inmates.

One has to see this picture before one can realise the crazy settings and crazier figures which make up the picture, and has also to admit the skill of the producer, Robert Wiene, in presenting such a story in such a striking and hypnotising manner. It might be wiser, however, if the story were prefaced by some explanation informing the audience that this was the dream of a madman, as it is not every kinema-goer who possesses sufficient imagination to grasp this idea at the outset.

The chief characters, Caligari and Cesare, are played by Werner Krauss and Conrad Veidt respectively, and the skill of these players does much to divert and sustain its general atmosphere.

In New York this picture has done very well and it is one which Rex Ingram has placed among the best six films that he knows. Such recommendations should be borne in mind by those who are thinking of booking this picture, but, as before remarked, it is a film which cannot be booked without first having been seen.

The Eternal Struggle.

Pleasing picture, interpreting good story.

RELEASED BY JURY.
Length, 6,700 *feet.*
Release Date, *January* 28, 1924.

THIS picture is of the Canadian Northland, and tells a very good story in rather an attractive way. The settings are beautiful, especially those of the snow country, the acting always vigorous and adequate, and generally it is a picture which will be readily accepted by any type of patron.

Officer O'Hara, of the North-West Mounted Police, is searching for a "wanted" man, and finds him in the cabin of Camille

SCENE FROM "THE ETERNAL STRUGGLE."

Lenoir. He arrests his prisoner, and meets Andree Grange, the light-hearted daughter of the inn. She is an innocent girl who gains the attentions of all the men around, and O'Hara, in Irish fashion, makes love to her, being somewhat checked when he finds that the girl is infatuated with him. Another officer, Sergeant Tempest is really in love with Andree. The girl visits O'Hara, and, returning, is caught in a terrible storm,

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REVIEW OF NEW PRODUCTIONS—*Continued.*

when she seeks shelter in the cabin of George Ducane. When he makes advances towards her she throws a knife at him and incapacitates him, afterwards, with the connivance of her father, going right away to Hudson Bay, thinking she has killed him. O'Hara is given the task of arresting her and bringing her back. This he eventually does, but at the trial Camille Lenoir confesses that she is the slayer of Ducane.

The acting throughout is exceptionally good, and Renee Adoree contributes quite a great deal of vivacity in the earlier part of the story. Wallace Beery as Ducane, and Pat O'Malley as O'Hara, are the chief actors in a cast which gives excellent support to the lead. There is a fine scene of the canoe shooting the rapids which is really quite exciting, and altogether the picture is one to hold and excite interest throughout.

Ebb Tide

A Lasky film which presents some excellent character studies set in a rather conventional story.

RELEASED BY FAMOUS-LASKY.

Length, Six Reels.

Release Date, March 31, 1924.

THREE ne'er-do-wells—two of them (Huish and Davis) utter scoundrels, and one (Herrick) with a pedigree of a "gentleman," find themselves one day on board a schooner making for a designated port in Tahiti. A storm blows them out of their course, and when it subsides they sight an uncharted island, into the harbour of which they steer. This island is owned by one, Attwater, a pearl concessionaire, whose ways are as cruel as his religion is hard and relentless. Sighting the strangers, he invites them to dinner. The two villains, hearing that he has immense wealth, plan to kill him and plunder his house, afterwards getting away on their ship.

SCENE FROM "EBB TIDE."

Herrick overhears this conspiracy and trembles for the pearl-owner's fate—though he does nothing to warn him of it. After dinner, while Herrick is investigating in the garden, where he meets Attwater's pretty daughter, Ruth, Attwater shows Huish and Davis his thousands of pearls. Davis steps behind him with a gun, and two native guards with rifles order him to put his hands up. Attwater tells them their death is sure if they ever come ashore again. Ruth hides Herrick in the retreat in which she and Tehura spend their leisure hours.

Attwater's suspicions are aroused by the receipt of a peace letter from the boat, signed by Huish and Davis and by the suspicious embarrassment of Tehura. When Ruth comes in, he asks her where she has been. She confesses her love for Herrick and is locked in her room. Tehura warns Herrick. Her lover is the guard at Ruth's window. She distracts his attention while Herrick and Ruth escape to the schooner, where Herrick locks Ruth in a cabin.

He joins Huish and Davis, who are plotting to steal the pearls. They overpower and lock him in another cabin.

Huish obtains a bottle of liquid flame and he and Davis go ashore with a sheet for a flag of truce and meet Attwater. Huish starts to throw his liquid flame at Attwater, Attwater fires, hits the bottle and the liquid devours Huish. Davis is set against a shed by Attwater, who outlines his body with bullets. Just before the final one, which is to go through his head, Attwater tells Davis to get down on his knees and pray. But instead of praying for himself, Davis prays for his child—and Attwater lets him off.

Meantime, Herrick has freed himself from his cabin. The ship catches fire from an explosion of gasoline. On the shore, Attwater and Davis see the ship in flames. Davis tries to go to Herrick's aid. Attwater holds him back. Then Tehura tells Attwater that Ruth is aboard the craft. Attwater hastens to the boat in a canoe and is climbing up one side just as Ruth, released, and Herrick, dive off the other side. After a few strokes Ruth is caught by an octopus and a terrific fight ensues.

Attwater searches the burning ship in vain for his daughter. Back on the deck, he sees his daughter and Herrick, freed from the octopus and swimming to shore. A mast falls and kills him. Herrick, Ruth and Davis watch the burning ship from the shore, and are afterwards united.

Such is the story of the latest Lasky film which, like the curate's egg (to use a hackneyed simile), is "good in parts." It is best in its characterisation, at any rate, on the masculine side. Noah Beery, as Attwater, George Fawcett as the drunken captain, Davis, and Raymond Hatton as his sly and slimy mate, give splendid studies of their respective parts, and the film is interesting and amusing to watch when these three are playing together. As Herrick, James Kirkwood has the rôle of an exceptionally wooden hero, and hardly makes it less wooden, while Lila Lee turns the wild girl of the pearl island into a wax doll on kinema wires. It would not do to inquire too closely into the motives for some of the action—and inaction—of this film; the story "tells" most effectively in the quieter scenes which take place round Attwater's dinner table, and on the deck of the schooner during its voyage to the island. The octopus business is obviously introduced for the sake of footage, and the fire scene at the end is too glaringly unconvincing. "Ebb-Tide" (a title, by the way, which has little or no relation to the theme of the picture) is a fair average feature in which the acting is of a far higher standard of merit than the drama enacted. This begins mildly, shows great promise in the middle stages, and ends on a disappointing note of film banality.

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Big Problems
Liverpoo

Licences—Poster Price
Trade: Excessive

(FROM OUR LIVERPO

AN agenda containing many items of interest to the trade was presented for consideration at the monthly meeting of the North-Western Branch of the C.E.A., which was held on Friday afternoon in the offices of the Secretary (Mr. G. Dudley West, 10, Cook Street, Liverpool, where the Chairman (Mr. J. H. Dovener) presided over a numerous and representative attendance.

The Trounson Presentation.

In reference to the presentation which is being raised to show the branch's appreciation of the services of Alderman E. Trounson, the Chairman said the time was coming when they would have to decide what form the presentation should take. It had been arranged that the presentation should be made on the occasion of the annual C.E.A. dinner and ball on December 4. It was decided that the wishes of Alderman Trounson should be consulted as to the form of the presentation.

The Licensing Burden.

Mr. F. W. Locke, at the invitation of the Chairman, gave an account of the proceedings (which were fully reported in our last week's issue) at the annual Liverpool licensing sessions in connection with the Justices' decision to insert in kinema licences the L.C.C. conditions concerning the admission of young people to view (A) films. With regard to the appearance before the Bench, on behalf of the Liverpool kinema licensees, of Mr. Norman Hart (solicitor to the C.E.A.) Mr. Locke said that everyone was much impressed with the way in which Mr. Hart had put the case of the kinema licensees, and he did not hesitate to say that Mr. Hart had also impressed the magistrates. At the same time the intimation came from Alderman Burgess (chairman of the Bench), at the outset of the proceedings, that the new clause had been embodied in the licences by a full Bench of magistrates, and when that statement was made it seemed to him (the speaker) that it was pretty hopeless to get any change. There were only about half or two-thirds of the full Bench present.

Mr. L. Browne (Ellesmere Port) said the same matter would probably be cropping up in the outlying districts, and, as he did not suppose it would be possible for Mr. Hart to appear at each licensing sessions, it was well that the members of the C.E.A. should be as well versed in the matter as possible.

Mr. Locke added that he thought the strongest part of Mr. Hart's submissions to the Bench was that which he devoted to the difficulties with which kinema licensees would be confronted by having the onus thrust upon them of determining the age of children who presented themselves at various halls for admission. Mr. Hart submitted that the Bench were going to make the conditions of kinema licensees absolutely impossible.

The Chairman said the Association was not, for the present, taking any action with regard to its members, nor were they as yet issuing any instructions. Should a summons against any member be issued, the magistrates would be asked to state a case for appeal. The matter would come up for consideration at the General Council meeting to be held during the month. The matter was one of national, not merely local, importance, and it was possible that there might be a test case. The matter then dropped.

Posters: Billposters' and Renters' Prices.

The Secretary stated that he had received replies from various film-renting firms on the subject of charges for posters, with regard to which a special meeting of the North-Western Branch was held recently. The principal letter was from a firm of billposters, who stated that they charged twopence all over the country, whereas it was contended by Mr. J. Leslie Greene, and other members of the branch, that the standard rate was only three-halfpence.

Mr. Fred Worswick (vice-chairman of the branch): Yes, it is three-halfpence all round, as far as we know, in the whole of Lancashire.

Mr. Leslie Greene said he had been in communication with people in different parts of the country, and, although the charge of twopence per sheet was made in some districts, the three-halfpenny rate was prevalent in quite a number.

The Secretary stated that the firm in question had written that they could not make any reduction in the rate, which was the same in similar towns throughout the United Kingdom.

Mr. Worswick: Of course you can deny that statement.

Mr. Fred Carlton (Manchester): It is three-halfpence in Lancashire. We have that in the writing of the gentleman acting on behalf of the Billposters' Association.

On the suggestion of Mr. Worswick it was decided that the secretary communicate with the Billposters' Association on the subject.

The Secretary informed the meeting that the Bradford and District Branch of the C.E.A. had held a meeting on the same subject, and had sent out a circular letter to the different renting houses. An acknowledgment of the communication from the North-Western Branch had been received from the K.R.S.

Mr. Prowne said that the Allied Artists Corporation had reduced their prices.

The Secretary: Generally speaking, Goldwyn's say that no renter wishes to make any profit out of posters, but they have to make the charges they do because they get a lot of posters left on their hands.

Mr. Worswick: They would have no dead stock if they would issue their posters at cost price.

The Chairman said that, generally speaking, he thought the branch could congratulate itself upon the results of its protest, and he thought it was probable that now the lead had been set by certain renting houses others would have to follow suit.

Mr. Locke: Are you going to let the matter rest where it is, and be satisfied with what you have got?

The Chairman: No. He added that they had not yet received a reply from the secretary to the K.R.S., and he thought they could not take any further action at that meeting

Mr. Browne thought it would be better to adjourn the matter, and have the whole thing tabulated.

Annual Dinner and Ball.

The Chairman stated that considerable progress had been made by the committee charged with making arrangements for the annual dinner and ball. It had been decided to make an innovation this year by issuing a maximum of three hundred tickets at half-a-guinea each for the dance only. The tickets for both dinner and ball would be a guinea. This arrangement had been decided upon to meet the convenience of those who either did not care to attend the dinner, or who perhaps could not get away early enough to do so. He wished to emphasise

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Discussed by C.E.A.

—The Tax and the Sums for Bonds.

OL CORRESPONDENT.)

the fact that the number of "ball only" tickets would be strictly limited to three hundred. The Lord Mayor and Lady Mayoress had promised to attend, and had permitted the function to be advertised as being held under their patronage. The Mayors and Mayoresses of neighbouring towns in the area had also been invited to attend, and already a certain number of acceptances had been received. He thought they might safely say that the function would be quite as brilliant as any of its predecessors. The tickets were being sold very rapidly, and already a very full attendance was assured.

Sir Harold Smith Accepts.

Mr. Locket said they had already disposed of two hundred tickets, and he had ordered another hundred from the printers. Amongst others, he had received a very pleasing acceptance from Sir Harold Smith, M.P., who, it would be remembered, had given them very valuable support in their recent campaign for the abolition, or reduction, of the Entertainments Tax. Sir Harold had written that he was very desirous of meeting the officers of the C.E.A., and with that object in view would make special efforts to attend the annual dinner and ball promoted by the North-Western Branch.

Alderman Trounson suggested that, if it could be arranged, they might have a discussion as between Sir Harold Smith and members of the branch prior to the dinner. Sir Harold Smith could be a very valuable asset to the C.E.A. He was one of the few Conservative members of the House of Commons who had stood out in his support of the Association's anti-tax campaign.

The Chairman expressed the opinion that every member of the branch should attend the dinner if possible; it was very important that this should be done, so that the gathering might be as representative as possible.

The Secretary submitted a report of the meeting of the General Council of the Association, and said that the position with regard to the carriage of films had now reached such a hopeful stage that he had no doubt that, in the course of time they would receive considerable relief from the heavy burden under which they were at present labouring in this matter.

Tax Abolition League.

Alderman Trounson, on the subject of the Entertainments Tax, informed the members that the position had, during the last few weeks, undergone a very considerable and important change. Briefly, the position now was that the Entertainments Tax Committee was being superseded by an Entertainments Tax Abolition League, the membership of which would embody the whole of the people who were paying the Entertainments Tax. Until the present time they had failed to get the football and other people in. The campaign was, however, now being spread, and a highly-paid organiser, entirely dissociated with any one particular form of entertainment, was being appointed. While they could not expect any relief in the immediate future it was desirable that they should settle down to what they always knew would have to be a long, concentrated campaign for total abolition of the tax. He thought the organiser it was proposed to appoint would be as good a man as they could possibly get for the job. He did not think the kinema trade would suffer by being almost swamped in the new body, inasmuch as they would only be one of a considerable number in a matter which had now become a tremendous proposition.

The Chairman said it now looked as if they were going to have a very powerful organisation, with ample funds to carry on its work.

A member remarked that if the kinema people really intended to treat the matter seriously, and were really desirous of getting the Entertainments Tax removed, they would have to be much more liberal in their donations than they had been in the past.

The Chairman said they had the spectacle of the average exhibitor pouring out money almost every week for various things, with almost no protest, and yet he was not prepared to put his hand down for a few pounds to help to get rid of the incubus of the Entertainments Tax, which was sucking the life blood of the industry.

Signing Cheques with a "Bad Grace."

Mr. Leslie Greene: That might largely have been due to the fact that the money previously subscribed was largely wasted by the people who represented us. Continuing later in the discussion, Mr. Greene said he would not like any words of his to be construed into the fact that in this matter there ought not to be a strenuous effort put forward, and also a generous contribution forthcoming from every member of the Association. He did greatly appreciate the very great work that had been done, and he was sure that anybody who had to submit to the pressure of the Entertainments Tax ought to contribute wholeheartedly to the support of any campaign which would redress the evils from which they suffered in consequence. Every week when he had to sign cheques in regard to the Entertainments Tax he could assure them that he did it with a very bad grace indeed. There were also a lot of other little petty grievances from which they suffered. The uninitiated thought it was only a matter of gathering in the tax of the authorities and forwarding it on, but anybody who had to attend to the various matters it involved knew that it was a grievance.

Success of French Congress.

The Chairman, reporting on the International Congress held in Paris from October 22 to 27 inclusive, said that it marked a very important epoch in the history of the kinema industry. It was attended by three official delegates on behalf of the C.E.A., viz., Major Gale (president), Alderman Trounson, and himself. In addition there were about twenty others from Great Britain who attended. The program was a very big one; in fact, if anything it was too ambitious. It embraced discussions upon a very great many topics, for which purpose different committees were formed under different labels.

Although they had attended the conference with some misgivings on account of the language difficulty, instead of meeting with the babel of confusion they expected, making confusion perhaps worse confounded, on the contrary the affair worked out remarkably well, because throughout the proceedings it so happened that there was always someone who could translate what was happening for the benefit of the others. Seventeen countries were represented. A good many resolutions had been passed, all of which would appear in a report, to be issued later. Some of the resolutions did not concern the British Association at all, but, nevertheless, they were all interesting. Generally they found that in the United Kingdom those engaged in the kinema trade were really better off almost than their brethren in any of the other countries represented at the Con-

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BIG PROBLEMS DISCUSSED BY LIVERPOOL C.E.A.—*continued*

ference, because in those countries they laboured under difficulties and troubles which really surprised the British delegates.

Speaking as a whole, he could only say that he thought the results of the Conference were very good for the start of an International Conference, and it had been a wonderful success. He thought the French people were deserving of great appreciation for having organised such a Conference. He did not know where it was to be held next year, but, at any rate, it was to be made an annual affair. An International Committee was being formed with one member from each country. Major Gale would represent England on the committee, which would meet from time to time for the purpose of dealing with various problems. Of course, the chief problem was the tax. They were all very much concerned about the tax. In many cases the foreigners were much more heavily taxed than was the case in this country, and they were prepared to go to almost any length to get rid of it.

British Film Week.

In reference to British Film Week and the hiring of films by exhibitors who have already effected bookings for that week, the Chairman said he had put the matter before the right quarter, and all the necessary detail would be arranged on a satisfactory basis.

Rat Week.

Permission having been given for slides to be shown in kinemas in connection with the "Rat Week," arranged by the Health Authorities of the city, and the Medical Officer of Health (Dr. Hope) having thanked the branch for their indulgence, the Chairman said he thought they should do all they could to help Dr. Hope in the matter, for rats were an awful nuisance. (Hear, hear.)

Applications for Membership.

When the Secretary reported the receipt of an application for membership of the branch from the Empire Picture Palace, Blænau-Festiniog, North Wales, the Chairman said he thought it was a source of gratification that the membership list was steadily growing.

Bonds for Tax Liability.

The Secretary said that, by desire of the chairman, he had written the following letter to the Commissioners of Customs and Excise, viz.:

"Sir,—I have been instructed by my members to protest against the very high amount of the bonds they have to take out as cover against their liability for Entertainments Tax in connection with picture halls not using Government Tax tickets.

"The amount of each of the bonds is something like three times in excess of any liability they are likely to incur, and they are of opinion that it should in each case be reduced to such an amount as would cover the maximum amount of tax that could be lost in the event of their failing to pay.

"Many of them state that they see no reason why they should have to take out these bonds at all, seeing that they do not receive any payment for their services as tax collectors, and, on the contrary, in addition to paying the premiums, they are put to considerable expense for clerical labour.

"They are quite aware the Tax Authorities prefer the use of tax tickets and discourage the Certified Return Scheme, but the majority are of the opinion that the former is a direct incentive to fraud on the part of the staff. I shall be glad to hear from you on the matter at your earliest convenience."

The Chairman pointed out that if, for instance, their total tax might come to, say, £100 in a week, they were asked to take out a bond for £600 or £800, or certainly for a very much bigger sum than they could ever be called upon to pay, and the bond was at so much per cent., so that, in addition to being tax collectors, for which services they were not paid, and having to do a great deal of clerical work, and also in addition to having to insure themselves on top of that, they were asked to insure for a very much larger sum than was necessary, and they protested against it.

Trade Shows for the Trade

North-West C.E.A's Scheme for Keeping out Deadheads

From our Liverpool Correspondent

WITH regard to the admission of members of the public to trade shows, which was discussed at the above meeting of the North-Western Branch of the C.E.A. at Liverpool, the Secretary read the report of a meeting at which the matter had been discussed between representativs of the North-Western Branch of the C.E.A. on the one hand, and of the K.R.S. on the other. The precise object of the meeting was "to discuss a scheme to be proposed by the C.E.A." The meeting was held in the Kinema Exchange, and was attended by Messrs. Gordon Dartnall (Fox), and F. W. Ingram (Ideal Film Company) on behalf of the renters: and by Messrs. B. Allman, F. W. Locke (Belmont), and L. Brown (Ellesmere Port) on behalf of the exhibitors.

Financial Loss to Exhibitors.

The discussion was opened by Mr. Locke, who stated that the growing evil of public admission to trade shows was one which was causing great anxiety and financial loss to the general body of exhibitors in the territory. He estimated that on an average four thousand people weekly were being passed into trade shows in this city, which meant a serious loss in the course of a year. Particularly was this so in the case of exhibitors in the suburbs, who derived no benefit from rentals received for trade shows. He quoted numerous cases within his own knowledge of regular weekly patrons who had been completely diverted from halls under his control because of their morning attendance at trade shows.

The Ladies' "Morning Out."

He further asserted that it had become the fashion, and, to a great extent part of the daily routine, for ladies to commence with one of the various trade shows, prior to lunch and the inevitable shopping, of which the ladies were so fond. He further argued that "something for nothing" was seldom assessed at its proper value, and that the opinions expressed of the pictures seen were more often than not adverse, and therefore detrimental to both the interests of the renter, and also to the exhibitor who would be showing the pictures upon release. It was further argued that great annoyance was caused to the *bona fide* viewer by the irresponsible chatter and laughter of disinterested persons, who, further, thought nothing of leaving a trade show before its conclusion, with the consequent disturbance to those interested.

To overcome this evil and eliminate the "dead-heads" the following scheme was put forward for consideration by the renters as a body, this scheme being the outcome of the

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FEATURES OF BOW PALACE RECONSTRUCTION

WITHIN the shadow of old Bow Church will be opened on Monday next at 2 p.m. what promises to be one of the most luxurious and comfortable kinema and variety houses in East London. Older patrons who knew the Bow Tivoli in its "palmy days" will be filled with wonder when they see the present structure known as the Bow Palace. The pillars that at one time spread themselves plentifully throughout the auditorium, circle and gallery, have now disappeared, and there is a perfect and uninterrupted view of the stage and screen from every seat in the house. The interior decoration is in cream, with large black and gold hand-painted panels; the centre dome, the vestibule, lounge and palm-court are one mass of brilliant colour executed in oils by Mr. T. J. Lake. Mr. Robert Barnett, the chairman and managing director, is responsible for the reconstruction, and under his personal supervision all alterations and decorations have been carried out. Mr. E. J. Parker, who has been appointed manager, is a man whose experience proved him successful at the Alexandra Palace, Dalston Picture House, and the Old Britt.

ASTRA'S STRONG PROGRAM

WITH the great success of Carlyle Blackwell's masterly production of "The Beloved Vagabond" at the Palace Theatre, the recent very successful trade show of "The Woman Who Obeyed," now being heavily booked, the prospects of an extraordinarily interesting production of "Miriam Rozella," soon to be completed by Sidney Morgan, and other outstanding productions by Mr. Blackwell and Mr. Morgan to follow, Astra-National have a program ahead which holds great promise for exhibitors. In "Miriam Rozella" Astra-National have a subject of exceptional public interest. As a serial in the "Daily Mail," it was more widely-read and discussed than any piece of fiction published for some time. In addition, the story was extensively advertised in all the associated publications of that newspaper, thus creating a ready-made public interest in a film subject quite unusual in the history of picture-making.

"COMMUNITY CHURCH" AND KINEMA

IN connection with a movement to establish what, should it materialise, will be the first "Community Church" in Liverpool—an institution which will "appeal to Christian, Atheist, and Jew alike"—a suggestion has been forthcoming to include facilities for kinema shows. The matter was mentioned at a meeting of the congregation of Pembroke Chapel, Liverpool, on Sunday evening, and the pastor of the Church and leader of the new movement (the Rev. Vint Laughland) said he saw no objection to it. In fact, he thought kinema performances would be an attraction.

BOOSTING "CIRCUS DAYS" IN LEEDS

CLOSE co-operation between the alert manager of The Majestic, Leeds, and the local branch representative of First National took place recently on the occasion of the six days' showing of Jackie Coogan's "Circus Days" at the big Leeds theatre. Apart from elaborate front-of-house dressing, a particularly useful tie-up was effected with the world-renowned stores of Messrs. F. W. Woolworth. The local branch of this big business organisation arranged a splendid window display of the Jackie Coogan "Circus Days" song, specially written for the film by J. A. Tonbridge, of Messrs. Feldman, the composer of many popular successes. A singer in the shop rendered the number at frequent intervals, whilst the attention of every purchaser was directed to the Majestic showing. One of First National's lobby cut-outs graced the window, the whole forming a particularly attractive display.

Through a typographical error in our last issue in Messrs. Granger's Exclusives advertisement, we attributed to the "Evening Standard" a review of "Tales of Hoffmann," by Mr. E. A. Baughan. Mr. Baughan, of course, reviews in the "Sunday Chronicle," to which paper the quotation should have been attributed.

TRADE SHOWS FOR THE TRADE—*continued*

deliberations of the sub-committee appointed by the C.E.A. Various suggestions were made, and criticisms levelled at the scheme, mostly of a minor nature, and dealing with details which the proposers of the scheme felt competent to overcome. On the general lines the renters present appeared to welcome the scheme, and stated their willingness to put the proposal before their Association, with a view to a trial in the event of securing the approval of a majority. The scheme was as follows:

PUBLIC ADMISSION TO TRADE SHOWS.
Details of Suggested Scheme.

Office of the secretary of the North-Western Branch of the C.E.A. to be used as a clearing house.

Renters to submit weekly lists of all trade shows arranged, with title of film, name of theatre, date, and time of showing.

Renters' mailing lists of *bona fide* exhibitors to be submitted to the C.E.A. secretary, who will mail all trade show announcements therefrom, in the form of a circular letter on post card, conveying particulars of trade shows for the full week. This will be recognised as the exhibitor's only passport for admission to trade shows, and, on account of its being a complete record of trade shows for the current week of issue, there will not be any danger of it being passed on to the public.

Renters will be requested to refuse admission to trade shows on presentation of private cards, or to any person who cannot produce the official weekly schedule.

It is suggested that the cost of mailing and printing the weekly announcements could be met by the renters concerned pooling the cost between them, which would undoubtedly prove a big saving in the course of a year, as all duplicating, and, in many instances, triplicating of mailing lists would be avoided.

Report Adopted.

Generally speaking, the tone of the discussion which followed the reading of the report was very favourable to the desirability of some arrangement being made regarding admission to trade shows, and also to these events being so arranged as to avoid overlapping.

In the result it was decided to adopt the report, and to forward it both to the K.R.S. and the C.E.A. head office.

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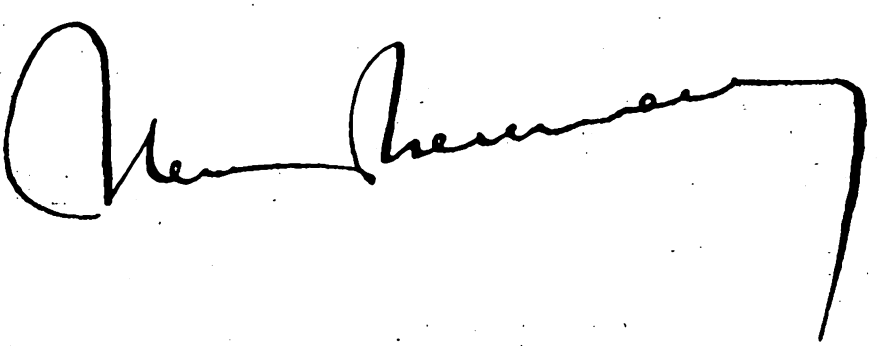

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How America will Celebrate "Motion Picture Day"

An Educational Influence

ONE of the most important announcements concerning National Motion Picture Day on November 19, says "The Motion Picture News," is given out from the offices of the Motion Picture Theatre Owners of America to the effect that the Bureau of Education of the Department of the Interior, Washington, through Dr. John J. Tigert, Commissioner of Education, is co-operating with the theatre owners in making the event an outstanding success. As American Education Week, in which the Bureau of Education is interested, will be observed November 18 to 24 inclusive and National Motion Picture Day is to be held on November 19, the educational forces of the country and the Motion Picture Theatre Owners of America are uniting their mutual interests for that date.

To achieve the highly desirable contact between local school authorities and the theatre owners in each community, the Commissioner of Education is writing to each and every superintendent of schools and high school principal throughout the entire country urging them to immediately get in touch with the motion picture theatre owners in their respective localities toward the end of meeting the theatre owners and effecting a line of mutual service in carrying out the purposes of the week. A portion of one of these letters, from the Commissioner, is quoted in the statement from the Motion Picture Theatre Owners of America as follows:

"We respectfully suggest that you have all the teachers in your district call the attention of the pupils of the schools to the fact that National Motion Picture Day is being observed on Monday, November 19, in all the theatres of the United States, and that on that day special attention will be given to our National Constitution as part of the program of American Educational Week. We will be pleased to have you make such suggestions to the theatre owners as will best serve our mutual purposes. Slides and other material to present this matter on the screen will be furnished by the theatre owner and you can co-operate with him in determining just what shall be placed on the same."

In addition to writing the above communication to all superintendents and high school principals, the Commissioner of Education is sending a letter to every theatre owner in the country expressing his gratification that the theatre owners, through the Motion Picture Theatre Owners of America are so deeply interested in the patriotic and constructive work of the Bureau of Education, and complimenting the theatre owners on their policies of public service and co-operation in all such matters of national importance.

In order to emphasise the importance and value of this contract with the United States Bureau of Education, a letter is being sent to every exhibitor in the country from the Motion Picture Theatre Owners of America as follows, in part:

"This is to advise you that the United States Bureau of Education, of which Dr. John J. Tigert is Commissioner, is now engaged in promoting the observance of American Education Week, November 18 to 24 inclusive.

"It is our desire, and no doubt you share with us that patriotic feeling, to have every Theatre Owner in the United States co-operate with the United States Bureau of Education and the State and city superintendents and school authorities generally in making this movement a pronounced success."

New Jersey's Great Effort.

The plan of procedure with regard to National Motion Picture Day in New Jersey is a powerful one. Exhibitors are taking the campaign direct to the public in a tremendously big and constructive way.

New Jersey realises the tremendous strength of the greatest medium for publicity in the world—their screen, which is the link between the theatre and the public—and as a result are building an important campaign around it, having adopted the slogan: "Talk Directly From Your Screen."

They are going to use National Motion Picture Day as an opportunity for building up a close and cordial relationship between the theatre owner and the public. They are going to show the people their sincere purpose of gratifying the public's wishes as regards entertainment.

Concretely, New Jersey is preparing a series of slides. They're going to explain what National Motion Picture Day is and what it means. Then they're going to follow along, making National Motion Picture Day mean something, by asking the public what they like and what they want. That's the constructive effort, stripped of all superfluous words.

The slides will explain the purpose of the campaign. The next step will actually secure the public's opinion. This will be done by passing out blanks at every performance upon which patrons are asked to indicate in writing what kind of pictures they like and want, if they prefer comedies, comedy dramas or dramas, etc., what kind of picture the children like and similar questions which will give the theatre owners a general idea of the attitude of their patrons, in order that they may be in a position to give consideration to the wishes of the majority.

To carry out the campaign the Motion Picture Theatre Owners of New Jersey have appointed fifty additional theatre owners as members of the National Motion Picture Day Committee for New Jersey. These are in addition to the congressional district chairmen, who are already appointed and hard at work.

Resolutions were adopted tendering the use of the screens of the States of New Jersey for the purpose of furthering National Education Week—week of November 18.

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THE FILM RENTER &
MOVING PICTURE NEWS

TECHNICAL SUPPLEMENT

STUDIO :: LABORATORY :: KINEMA

NOVEMBER 10, 1923.

WARING & GILLOW'S
CARPETS
FOR THEATRES AND CINEMAS

Shepherd's Bush Pavilion.

Shepherd's Bush Pavilion
Golders Green Hippodrome
Chiswick Empire
Cardiff Empire
Torquay Pavilion
Blue Halls, Hammersmith
St. Martin's Theatre
Aldwych Theatre
London Music Hall

Above are a few of the Theatres, Cinemas, and Pavilions which have recently been carpeted throughout by Waring & Gillow.

In an open market we have convinced our clients that we are able to supply Carpets of quality at strictly competitive prices.

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THE CONSTRUCTION OF NEW KINEMAS

Suggestions for New Buildings

COMPREHENSIVE SURVEY OF THE POSITION IN AMERICA

By THOMAS W. LAMB, in the "Motion Picture News."

No. 6

So far these articles have been devoted to the housing of the audience, and very little mention has been made concerning the presentation of the show itself. A great many producers are inclined to say that the architect has very little to do with this particular phase. However, this is not so since the architect through a proper or improper design can make or mar the performance. Efficient projection is an essential to the success of the theatre.

Projection and Electrical Equipment.

The matter of the installation of the projection machines and electrical equipment is of paramount importance. This apparatus must be properly used and should incorporate facilities to insure their proper operation. It is of importance that any auxiliary apparatus, such as spot lights, etc., should be given ample room for ease of operation. The matter of the installation of a room for rewinding the film and also a room for the motor generator should be taken care of in the planning of the projection department. The housing of the machines should be in a room of such size that the operator is perfectly comfortable at his work and the equipment should be so arranged that the minimum amount of effort is expended in changing from one machine to another, the operation of spot lights, etc.

It is highly advisable for a theatre owner to instal the best in equipment as the good screening of the picture is of vital importance to the success of the theatre. The walls of the projection department should be of hard plaster or tile. The floor may be of cement, but in this case should be covered with heavy linoleum or rubber, as it is necessary to have some form of insulation on the floor. The colour of the walls of the projection room is of importance, as there should be no reflection of any light that may escape from the machine. A battleship grey or moderately dark green finish should be employed, as neither of these colours is not too dark for physical comfort and yet will not give any degree of reflection of stray light.

Placing the Screen.

The correct placing of the projection screen is essential. In a small house where there is no stage, this should be placed between four and five feet from the floor and of the proper size for the length of the theatre. Care should be taken in positioning the screen to avoid causing discomfort to the people in the front row, that are looking up at the pictures. It is a good idea to keep the screen as low as consistent with good sight lines. If the screen is positioned back on the stage, it is permissible to place it somewhat higher. That is, instead of being one or two feet off the stage level, it can be placed higher in proportion to the distance back from the curtain line.

The question of the best material for screens cannot be definitely decided, as it rests entirely with the particular type of house. In the case of a theatre which is relatively wide and has a balcony, it is advisable to use a diffusing type screen, that is, a screen with a surface which tends to diffuse the light thrown on it by the projection machine and thus enable people seated in the extreme side seats or the balcony to see a well-lighted picture. In a relatively narrow house with straight projection, it is well to consider the reflector type screen, as the reflector type screen has a surface which tends to throw the light projected on the screen back within a relatively small angle of spread. The disadvantage of a reflector type screen in a wide house is that some of the seats will be favoured with an extremely bright picture and others with a very dimly illuminated picture.

Effective Harmonious Lighting.

An essential feature of the theatre is the lighting. To produce a thoroughly harmonious effect throughout both the house and stage, it is necessary to instal good equipment. By this I do not mean that it is absolutely essential to instal in every theatre an expensive equipment, but rather one of the highest quality. Where your house is a production house and you wish to present prologues, little ballets, etc., a careful selection of stage equipment is necessary. Sufficient border lights, spot lights, foot lights, and pockets must be arranged on your main stage switchboard so that each can be used separately or in combination.

A bank of dimmers should be installed in connection with the stage switchboard for the gradual increasing and decreasing of the illumination and the harmonious blending of colours. It is advisable to have some form of master control, thus permitting the dimming of any group of lights on the stage or in the auditorium. This equipment gives the maximum flexibility for any effective lighting of the theatre. In my opinion, your house and stage lighting comes next to music in its effect on the reception accorded the show by your audience. In general, the electrical and mechanical equipment for the lighting and presentation of the picture is the one phase of the theatre equipment in the purchase of which the theatre-owner cannot afford to stint his investment. In the long run, good equipment much more than pays for itself.

Problem of Proper Maintenance.

The theatre having been completed and opened to the public the owner is confronted with the problem of maintenance. If in the construction of the theatre, a central vacuum cleaner system has been installed, it will be found that the time necessary for the cleaning will be reduced by two-thirds. A mechanical scrubbing machine for the marble and terrazza floors is also a great time-saver.

The necessity of keeping the theatre clean has been strongly impressed upon me lately through having seen a great many theatres, only a few years old, that present a most undesirable appearance through their neglected upkeep. Such materials as marble, seagliola, etc., have to be taken care of in certain definite ways. Portions of your plaster work require painting from time to time. All wall coverings and draperies need frequent brushing and after a period of several years the wall coverings should also be cleaned. Bronze work must be properly oiled and rubbed. The same applies to all fine stained woodwork. Carpets must be kept thoroughly brushed, as there is nothing causes greater wear on the carpet than grit. In case a vacuum cleaner has been installed, this matter will be properly taken care of.

(Continued at foot of next page)

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EFFICIENT PROJECTION

Operators in the Navy

SUGGESTED COURSE OF TRAINING

By PATENT.

IN the remarkable progress made by kinematography during the past few years there has been no instance more startling than its almost general use, as an entertainment factor, in the navies of the world. All the battleships, and, indeed, the ships that steam to the ends of the earth, are now provided with wireless. Most of them also have their temporary theatre and projection equipment. The one is provided for safety and efficiency, the other for entertainment and enjoyment of the passengers and members of the crew. During the Great War it was found absolutely essential to provide entertainment for the troops both on land and sea. It was not difficult to provide this form of entertainment behind the lines in the fighting area, but it was a problem of some moment to equip a battleship with theatre and projection apparatus. Yet it was done, to the great satisfaction of the officers and crews in the fighting line. Indeed, one of the lessons of the war was that Tommy and Jack needed entertainment when off duty just as much as he needed food.

Special Course of Instruction.

It is quite safe to say that in the majority of our fighting ships of the line there is now installed a projection apparatus by which the best and most up-to-date pictures can be shown to the ship's company. And the American navy has just gone one better. It has instituted a special course of instruction for the purpose of training motion-picture projectionists in the important work of screening pictures. This course, which is most comprehensive, will cover a period of two months. So far, remarkable progress has been made, and the American navy has now a most capable and reliable staff of operators, both on the naval stations and on the battleships. The following outline of the course will be specially interesting to operators in this country:

FIRST WEEK.—Outline of course, duties of students, fire bills; what moving pictures really are; how moving pictures are taken, speed, the camera, the film; how pictures are printed, titles made, cut, and made-up; difference between black-and-white film, tinted film, and Prizma film; cost of film; use of leaders, trailers, and bands; practical work on film, inspection and repair, numbering; use of containers, colour, contents.

SECOND WEEK.—Programs, cost of, making up, changing of contents, distribution of; sources of light: arc, incandescent, other types; the arc, A.C., D.C., cause of, how controlled; optical axis, screens, types, colour combinations, size, cleaning.

THIRD WEEK.—Ghost, cause and remedy; Keystone effect, cause, remedy, and demonstration; units of a projector, stand lamphouse, head, magazines, motor and speed control, rheostats, threading of Powers and Simplex, speed of projection, projecting with Powers machine.

FOURTH WEEK.—Elementary electricity, switches, insulation, and controlling devices; grounds and short circuits, causes and remedies; lamphouse in detail, carbon arms, carbons, insulation of, control handles, care of; testing for electrical defects; film jumping, cause and remedy; flickering picture, cause and remedy, run-offs, torn sprocket holes and breaks in film while running, cause and remedy; projection on Simplex machine.

FIFTH WEEK.—Instruction and projection on Graphoscope; motion-picture circuits, two-wire circuit with one machine; two-wire circuit with two machines; three-wire circuit with two machines; alternating current circuits, rheostats, single, in series, in multiple; methods of changing A C to D C; settings of carbons, and reasons for, sizes of carbons and reasons for; shutters, use of, setting of, two blade, three blade; review of the course thus far.

SIXTH WEEK.—Fire in machine; cause, what to do, cleaning after; lenses, objective, taking apart, cleaning; stereoptican, assembling, focusing, wide angle, long focal; focal length, equivalent focal; condenser, matching up, back focal; abberration, spherical and chromatic; intermittent movements, Powers, Simplex, Graphoscope; revolving parts of mechanism.

SEVENTH WEEK.—Alternating current projection; fire prevention devices, disassembly and assembly of machines complete, including headstand, speed control, and lamphouses of Powers, Simplex, and Graphoscope reports, receipt of programs, transfers, programs on hand, operators' report, entertainment value.

It is certainly most interesting to note this remarkable innovation by the naval authorities, and its recognition of the great importance of the industry. How long will it be before our First Lords wake up and take similar action?

New Film Scissors.

A new film scissors has just been patented, which can effect a quick cut for patching, and make it accurately and easily, by placing the film frame between the blades at a certain point—which becomes a matter of habit after one or two cuts—a clean cut is made at points which, when spliced, match perfectly, and show no signs of having been patched. The stationary blade of the scissors can be sharpened at will, and at the extreme end is placed a scraper for removing emulsion.

The scissors can be operated in the dark with excellent precision, or can be used to cut even in a magazine. There is no chance of going wrong with the cut. Some further improvements are being made, and the new instrument will then be placed on the market.

THE CONSTRUCTION OF NEW KINEMAS—*continued.*

Co-operation.

Were these articles to be condensed into one paragraph the key-word of this paragraph would be "co-operation." It is of the greatest importance that the owner should not wait too long before employing his architect. The owner should also be willing, during the course of construction, to decide the various necessary points at the earliest possible moment. We are living in a wonderful building age, and perhaps the most interesting phase is that of the motion-picture theatre. In fact, the owner and the architect are almost in the position of Aladdin. They rub the lamp and a palace appears. However, the lamp must be rubbed the right way and with the proper cloth and oil. Here's where the co-operation of the owner, architect, and builder proves of greatest importance.

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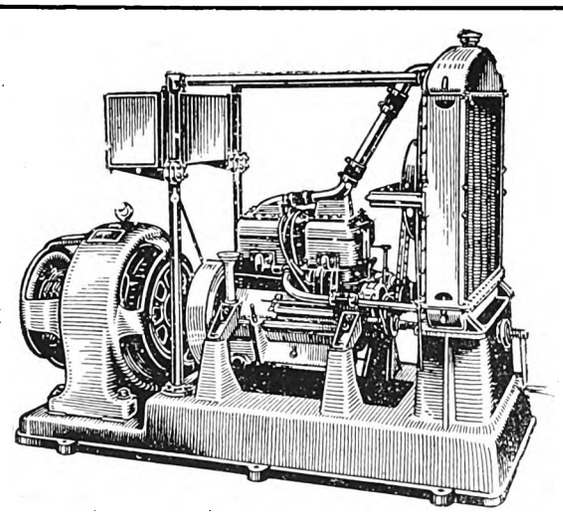

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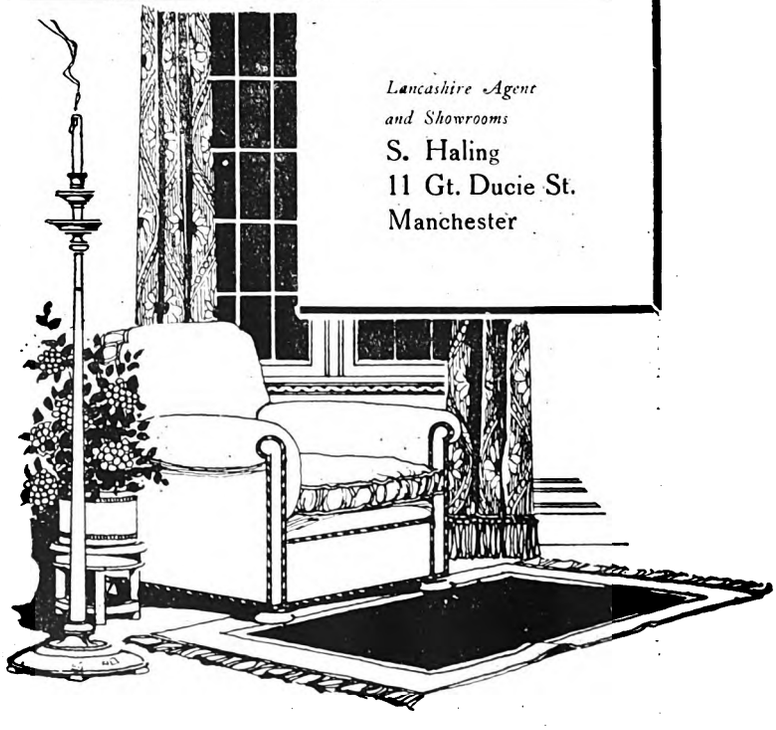

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THE PROPER TREATMENT OF FILMS.

Damage from Carelessness.

THE treatment the film receives is of a very low standard, and, I think, is due to its being looked upon as of nobody's property, including the containers or tins. The renter often has a very poor equipment for rewinding, especially as regards spools and the rewinder discs, these being so badly bent as to add a lot of strain and scratching of the film. Unskilled labour is also used for this important work of handling films costing thousands of pounds. Paper packing is very seldom resorted to to keep the film in position in the tins, and tins very seldom even have their lids tied on, so that when inserted in the transit case, if going by rail, the film is being bumped about until it is received. When the tins are conveyed by hand, it also does not have this packing or the lid fastened on, and it is no unusual sight in Wardour Street on "Change Day" to see a youth struggling with half-a-dozen tins, and to see him finish up by dropping some, or all, of them, and the film rolls running over the dirty road, much to the untaxed amusement of the alien population.

Excluding the copy kept by the renter for giving private shows to exhibitors, the film is usually dispatched immediately to the exhibitor for the first run, and this immediate usage is one of the main causes of damage, as the gelatine has not had time to harden, and quite frequently the damage received by a film on a three-day first hire is such as to render some or the whole of it useless for further exhibition. This damage is due to a portion of the soft gelatine emulsion sticking, or what is known as "pinning," on the projector gate runners, when, owing to the heat of the gate and the friction of the film, it becomes very hard and so very tightly stuck on as to score the edges of the film, even to nearly cutting right through the celluloid. The power or pull on the film exerted by the intermittent sprocket under these conditions is sufficient to strain and break up the perforations, especially if the sprocket teeth are at all worn.

The cure for this trouble, as far as the exhibitor is concerned, is to see his projector is in order, especially the intermittent sprocket teeth, to see his gate runners, if steel, are highly polished and with only just sufficient tension to arrest the film in the gate, or fit felt gate-runners to the emulsion side of the gate, as is usual with some Pathé projectors. The care required from the renter to obviate this trouble is for the film to be exposed to air for at least a week before starting on tour, and to add a slight lubricant to the rebate by waxing.

Messrs. Kodak, Ltd., realising the necessity for this, have placed on the market a waxing machine, which runs two thin lines of wax, put on in a liquid condition, on the rebate of the film. This is by far the best method, as it saves getting the wax on the picture part of the film, and only just sufficient is put on, which is not the case where the wax is put on cold, as the varying temperature of the room varies the amount adhering to the film.

My remarks as regards the renters rewinding equipment often apply to that installed by the exhibitor, and also the chief aim of the rewinding operator seems to be the greatest speed possible he can get out of the rewinder. Another source of damage, and the shortening of the life of the film, is the speed of projecting. This is often up to 10 to 12 minutes per 1,000 feet, when there is a queue waiting on a full house. This is bad business for everybody, especially for the audience, as a picture taken at 20 minutes per 1,000 feet is an abortion if run at double speed, and has not the slightest chance of portraying what the producer was out to achieve.

Then we come to the condition of the projector. This is a highly skilled piece of mechanism, and only skilled mechanics are engaged on its manufacture, yet it is often in the control of those who have had no mechanical training, and also do not take any pride in keeping it clean. Lubrication is often very spasmodic, and the oil used is often procured from the local garage instead of being procured from the makers of the machine. A very suitable oil is that used for sewing machines, should the stock run out. During an eight-hour run the projector should be oiled at least twice on all fast-running shafts such as the feeding finger or flywheel shaft, also shutter shaft, as in an eight-hour continuous run this shaft has revolved 480,000 times. This gives us some idea of the wear incurred on projectors, and therefore they should be inspected at least once a week to see their condition, the parts to show wear first being the intermittent sprocket and all fast shafts. Should undercutting of the teeth of the sprocket be perceptible, it should be renewed by the manufacturer, as this is very bad for the film perforations. Also loose shafts mean throwing out the lubricating oil, usually on the film, and oil on the film is bad for everybody. A projector in first-class order is a better investment as a preventative against fire than the wet blanket and bucket of sand are as a means of extinguishing it afterwards, as then the damage has been done. Another very serious source of danger and damage is a badly bent or worn spool in either the top or bottom box. It lends itself to throwing the film off the sprockets and to the door of the box interfering with its revolving, and in the latter case, it means that the operator does not shut the door, with the corresponding risk of fire.

In conclusion, I would suggest that if the heads of departments and the employees mentioned would endeavour to get a little more efficiency, the wheels and reels would run a great deal smoother and a considerable amount of money would remain in the industry instead of being absorbed in litigation.

CLEVER CONTRAPTIONS

RICHARD SWANN, who is master carpenter to Stoll Picture Productions, Ltd., has an inventive mind. About a couple of years ago he devised some extraordinarily simple yet extraordinarily effective external and internal fittings for joining "flats" together without nails. Now "flats," which are huge sheets of three-ply wood framed at the back, are expensive things, and to knock nails into them every time they are used for the walls of interiors shortens their lives considerably. With Mr. Swann's ingenious fittings no damage whatever is done to the "flats," and so they can go on being used and reused for an indefinite period.

These fittings have been used in the Stoll studio for a considerable time past with highly satisfactory results, and now Mr. Swann has invented a new and ingenious brace. Now a brace is a contrivance for holding a "flat" either perpendicular or at an angle when unsupported by other "flats," and the brace at present in use consists of two pieces of wood with iron fittings. It costs 7s. 6d., needs two men to fix it, and it not remarkable for its rigidity. Mr. Swann's new and original brace costs 2s. 6d. to make, is easily fixed by one man, and is absolutely rigid.

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THE IMPORTANCE OF THEATRE LIGHTING

Advanced Lighting and Control

COMPARISONS OF PAST AND PRESENT

No. 2

IN the sixteenth century, although most theatrical performances took place on stages set in court yards, there were a number of instances where special buildings were constructed for the presentation of plays. Usually these theatres were circular in form and open to the sky, the stage alone being sheltered from storms. Theatres of this kind were constructed in England and on the continent.

Toward the close of the sixteenth century completely enclosed theatres were erected in England. Performances were given in the evening. The stage and interior were illuminated by cressets, lanterns, and candles. Stage lighting became of greater importance, and the possibilities of scenic illusions were soon to claim the attention of theatrical managers.

At this time the chief sources of artificial illumination were the same as they had been for thousands of years previous. Torches, made of pine knots, crude forms of lamps which burned animal or vegetable oil, and candles of wax or tallow comprised the complete assortment of artificial illuminants—the same smoking, inefficient means for producing light that had been used by the Greeks, Romans, and early Christians.

Footlights.

Although David Garrick in London is given credit for introducing footlights in 1755, when he placed a row of candles in front of the stage and masked them by metal screens, it is a fact that footlights were introduced much earlier than this. For instance, Joseph Furtenbach in Germany wrote in 1628 giving specifications for a stage which provided footlights. According to his description, the stage was a platform inclined toward the audience. In front of the stage there was a place for the orchestra, behind which was erected a wall to screen the musicians from the spectators. A row of oil lamps on the stage side of the wall furnished the footlights. There were wings on each side of the stage—in the wings rows of oil lamps were hung. The rough sketch in Fig. 4 gives the ideas set forth in his description, which, unfortunately, was not illustrated. David Garrick also used invisible side lights as described by Furtenbach. These lights are now known as "borders."

Furtenbach speaks of using candles or oil lamps, but seems to prefer oil lamps. In Garrick's time the entire stage was lighted by candles, two or more groups were hung in the form of a corona above the stage, footlights were placed in front and invisible lights on either side. The object was simply the illumination of the players. The artistic value of stage lighting had not yet been evolved.

The amusing things about the descriptions of theatre lighting systems from earliest times is that all writers proclaim the lighting system as giving brilliant illumination. Candles and oil lamps are all described in the same glowing terms in the early days of their application.

Early American Stage Lighting.

The early theatres of America used the same crude methods of lighting the stage and auditorium that was then in vogue in Europe. The historic John Street Theatre, erected in 1767, and New York's leading playhouse for thirty years, was lighted by candles. To keep the candles burning brightly it was necessary to trim the wicks. One or more attendants were assigned the task of caring for the lights. Probably it was not an unusual occurrence if a diminution of lighting necessitated their making a round of the footlights during a tense scene of action upon the stage.

Somewhat better systems of oil illumination gradually developed. Lamps with glass chimneys were devised. More efficient lighting was obtainable by the use of camphine, kerosene oil, and other high-grade illuminants. These new developments supplanted candles and other means of lighting in the theatres. It was a common sight to see hundreds of oil lamps burning. They hung in clusters from the ceilings and projected from the walls, balconies, and boxes. They were used on the stage as footlights, as sidelights, and were suspended from above. In certain theatres it was customary to hang oil lamps over the stage in front of the curtain line.

Despite the number of lamps used, they threw over the stage only enough light to make the players recognisable. The scenery and properties also remained in semi-obscurity. There was no feasible way of controlling the lights, either in the body of the house or on the stage. Attempts were made to show the changes from night to day and *vice versa* by the mechanical interposition of screens. This crude method was very unsatifactory, but nothing better was known and the spectators were content. It was not a rare occurence for one or more lamp chimneys to break in the footlights, or other parts of the house, and a dense black cloud of smoke to rise, interfering with the vision of the spectators and poisoning the atmosphere. When critical persons expressed displeasure, others reminded them of the tallow candles with which the theatre-goers once had to be satisfied, and of the nuisance of having snuffers perform their function in the midst of a tense situation.

Gas Lighting.

Then a new era dawned in the history of stage lighting. Gas developments made possible scenic effects that were miracles in comparison to those of the daylight, candle light, and oil light periods. A method for making gas in sufficient quantities to be used for illuminating purposes was devised in 1781 by Mr. William Murdock, an English engineer. In London in 1803 Frederick Albert Windsor tried the experiment of lighting the stage of the Lyceum Theatre with gas. This form of lighting was introduced into America at Philadelphia in 1796, where it was used for purposes of exterior decoration. In the year 1816 a system of gas lighting was installed in the Chestnut Street Opera House, Philadelphia. There were no municipal gas plants with large street mains and radiating feeder pipes at this time. It was necessary for theatre managers who desired to instal illuminating gas to arrange for its manufacture on their premises. At first the methods of manufacture and control were rough and improvised, and though gas provided more illumination than candles or oil lamps, it did not come into general use until about 1850.

(*To be continued.*)

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POLA NEGRI
as Carmen
IN
Gipsy Blood

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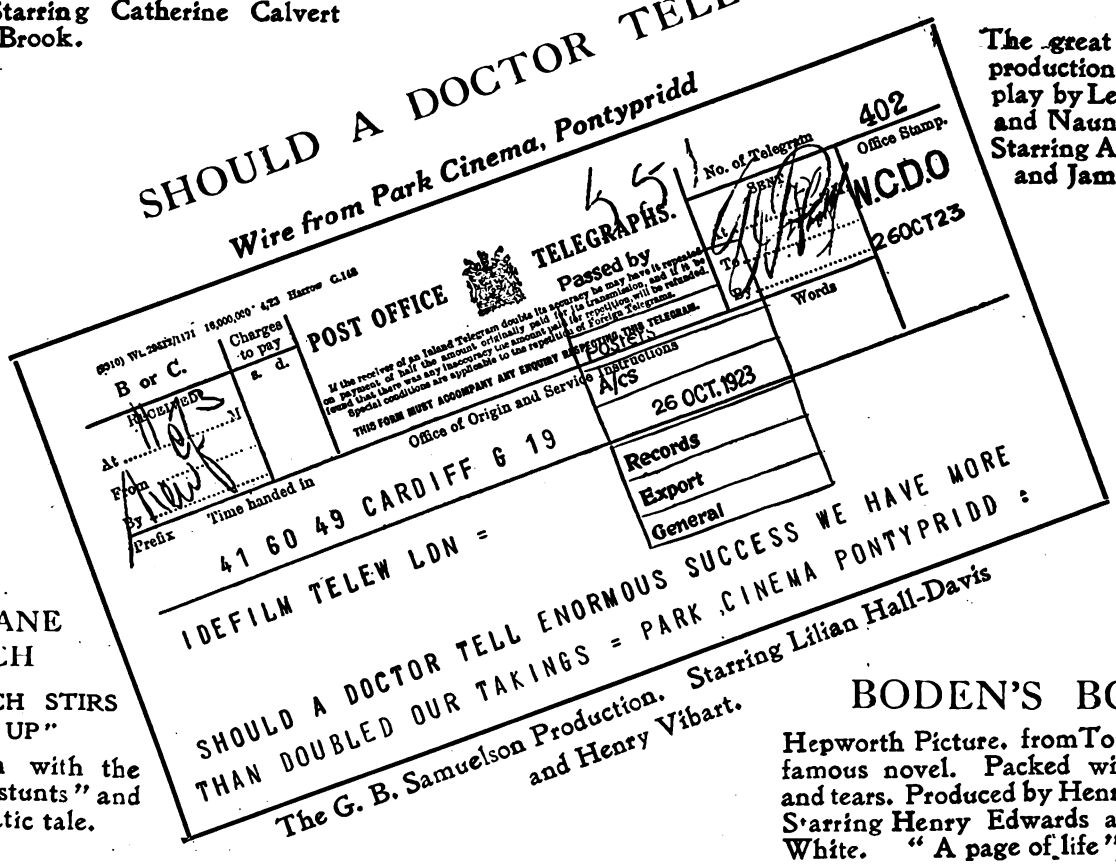
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and
Moving Picture News
Managing Editor : Ernest W. Fredman

FORTHCOMING TRADE SHOWS

LONDON.

MONDAY, NOVEMBER 19.
Fox....Footlight Ranger ..... New Gallery, 11
First National....What a Wife Learned ..... Own Theatre, 11
Gaumont....Reverse of the Medal ..... Scala, 3
Gaumont....The Man Who Liked Lemons ..... Scala, 3
Gaumont....Darkness ..... Scala, 3
Gaumont....Three to One Against ..... Scala, 3

TUESDAY, NOVEMBER 20.
Famous-Lasky....The Law of the Lawless ..... New Gallery, 11
European....Railroaded ..... Own Theatre, 11 & 2-30
First National....The Isle of Lost Ships ..... Own Theatre, 11 & 2-30
Butcher's....In the Blood ..... Scala, 3

WEDNESDAY, NOVEMBER 21.
Wardour....Good Men and True ..... Shaftesbury Pavilion, 11-15
European....Railroaded ..... Own Theatre, 11 & 2-30

THURSDAY, NOVEMBER 22.
Gaumont....Class ..... New Gallery, 11

FRIDAY, NOVEMBER 23.
First National....What a Wife Learned ..... Own Theatre, 11

MANCHESTER.

TUESDAY, NOVEMBER 20.
F.B.O.....Sodom and Gomorrah ..... Piccadilly, 11
Jury....The French Doll ..... Theatre Royal, 11
Famous-Lasky....The Law of the Lawless ..... Oxford Street P.H., 11

WEDNESDAY, NOVEMBER 21.
Fox....Footlight Ranger ..... Oxford Street P.H., 11
Gaumont....Bonnie Prince Charlie ..... Piccadilly, 11
European....Out of Luck ..... Gaiety, 11
Goldwyn....Six Days ..... Theatre Royal, 11
Marshall Films....The Devil's Acre ..... Futurist, 11-15
Western Import....When Dawn Came ..... Deansgate P.H., 11-15

THURSDAY, NOVEMBER 22.
Mark's Films....The Prophet's Paradise .....Deansgate P.H., 11

FRIDAY, NOVEMBER 23.
Wardour....Good Men and True ..... Deansgate P.H., 11-15

LIVERPOOL.

TUESDAY, NOVEMBER 20.
Fox....Footlight Ranger ..... Futurist, 11
Mark's Films....The Prophet's Paradise ..... Palais de Luxe, 11
Wardour....My Dad ..... Scala, 11-15

WEDNESDAY, NOVEMBER 21.
Jury....The French Doll ..... Palais de Luxe, 11
European....The Steel Trail ..... Futurist, 11-15

THURSDAY, NOVEMBER 22.
F.B.O.....The Gold Diggers ..... Scala, 11

FRIDAY. NOVEMBER 23.
Famous-Lasky....The Law of the Lawless ..... Scala, 11
Gaumont....Bonnie Prince Charlie ..... Futurist, 11

SHEFFIELD.

SUNDAY, NOVEMBER 18.
Jury....The French Doll ..... Grand, 6-30

MONDAY, NOVEMBER 19.
European....The Steel Trail .....Tivoli, 11

WEDNESDAY, NOVEMBER 21.
Famous-Lasky....The Law of the Lawless ..... Union Street P.H., 11

THURSDAY, NOVEMBER 22.
Hepworth....The Naked Man ..... Cinema House, 11

FRIDAY, NOVEMBER 23.
Fox....Footlight Ranger .....Cinema House, 11

GLASGOW.

MONDAY, NOVEMBER 19.
B.E.F.....Don't Marry for Money ..... New Savoy, 11
Fox....Lovebound ..... Cinema House, 11
Fox....The Cyclist ..... Cinema House, 11
Gaumont....Bonnie Prince Charlie ..... Scala, 11

TUESDAY, NOVEMBER 20.
Waverley....In the Name of the Law ..... Cinema House, 11
Waverley....In the Name of the Law ..... Own Theatre, 2-30

WEDNESDAY, NOVEMBER 21.
Famous-Lasky....The White Flower ..... Scala, 11

THURSDAY, NOVEMBER 22.
Bendon....William Tell ..... Cinema House, 11
Bendon....Taking Chances ..... Cinema House, 11
Stoll....The Rest Cure ..... Scala, 11

FRIDAY, NOVEMBER 23.
Argosy....The Broken Wing ..... Scala, 11
Wardour....The Third Alarm ..... New Savoy and O.T., 11 & 2-30

BELFAST.

TUESDAY, NOVEMBER 20.
Granger's....M'Lord o' the White Road ..... Imperial P.H., 11-15
Gaumont....Midnight ..... Own Theatre, 11

BIRMINGHAM.

SUNDAY, NOVEMBER 18.
Western Import....When Dawn Came ..... Scala, 7
F.B.O.....Where the North Begins ..... New Street P.H., 7
Jury....The Eternal Struggle ..... Scala, 7
Wardour....My Dad ..... Regent Hall, 7

TUESDAY, NOVEMBER 20.
Wardour....Wallace Coburn's Dramas ..... New Street P.H., 11
Fox....The Silent Command ..... Scala, 11
Fox....Up in the Air ..... Scala, 11
European....The Steel Trail ..... Regent Hall, 11

WEDNESDAY, NOVEMBER 21.
Wardour....The Third Alarm ..... New Street P.H., 11

FRIDAY, NOVEMBER 23.
Famous-Lasky....The Law of the Lawless ..... Futurist, 11
Fox....Man's Size ..... Scala, 11

SUNDAY, NOVEMBER 25.
Butcher's....In the Blood ..... Scala, 7

LEEDS.

TUESDAY, NOVEMBER 20.
Famous-Lasky....The Law of the Lawless ..... Kinema Exchange, 10-30
Fred White Co.....Gipsy Blood ..... Majestic, 11
Fox....Man's Size ..... Kinema Exchange, 11-40

FRIDAY, NOVEMBER 23.
Wardour....My Dad ..... Kinema Exchange, 2-15
Jury....The French Doll ..... Majestic, 11
Gaumont....Bonnie Prince Charlie ..... Scala, 11
Marshall Films....Devil's Acre ..... Kinema Exchange, 10-40
Butcher's....In the Blood ..... Cinema Exchange, 3-15

NEWCASTLE.

MONDAY, NOVEMBER 19.
Gaumont....Bonnie Prince Charlie ..... Grey Street P.H., 11-15

TUESDAY, NOVEMBER 20.
B.E.F.....Don't Marry for Money ..... New Pavilion, 11-15

WEDNESDAY, NOVEMBER 21.
Wardour....Wallace Coburn's Dramas ..... Grainger's P.H., 11-15

FRIDAY, NOVEMBER 23.
Fox....The Exiles ..... Picture House, 11
Famous-Lasky....The White Flower ..... New Pavilion, 11
A.F.N.....Age of Desire ..... Own Theatre, 11-15 & 2-30

NOTTINGHAM.

TUESDAY, NOVEMBER 20.
Famous-Lasky....The White Flower ..... Scala, 11

WEDNESDAY, NOVEMBER 21.
Grainger's....M'Lord o' the White Road ..... Elite, 11
Fox....Man's Size ..... Picture House, 11

THURSDAY, NOVEMBER 22.
Vitagraph....Sinner or Saint? ..... Scala, 11
Vitagraph....Early to Rise .....Scala, 11
Vitagraph....Going Up to Iguaza ..... Scala, 11

BRISTOL.

SUNDAY, NOVEMBER 18.
European....Thundering Dawn ..... Castle Street Cinema, 3

WEDNESDAY, NOVEMBER 21.
Fox.....ne Exiles ..... Cinema House, 11
Gaumont....The Gentleman in Mufti ..... Triangle P.H., 11-15

SUNDAY, NOVEMBER 25.
Butcher's....In the Blood ..... Clare Street P.H., 3-15

CARDIFF

TUESDAY, NOVEMBER 20.
Tilney Bros.....Gipsy Blood ..... The Capitol, 11
F.B.O.....Montmartre ..... Park Hall, 11-30
Wardour....The Third Alarm ..... Capitol, 11-30
Fox....The Exiles ..... Kinema Exchange, 12-15

WEDNESDAY, NOVEMBER 21.
European....Thundering Dawn ..... Capitol, 11
Hepworth....The Naked Man ..... Park Hall, 11-15

FRIDAY, NOVEMBER 23.
Fox....The Silent Command ..... Imperial, 11
Famous-Lasky....The White Flower ..... Own Theatre, 11
Gaumont....The Gentleman in Mufti ..... Park Hall, 11-30
Walker....Madonna in Chains ..... Cinema Club, 12-15
Wardour....Wallace Coburn's Dramas ..... Kinema Exchange, 3
Butcher's....In the Blood ..... Cinema Exchange, 3

DUBLIN.

MONDAY, NOVEMBER 19.
Fox....Yes, We Have No Temper ..... Carlton Cinema, 11-30

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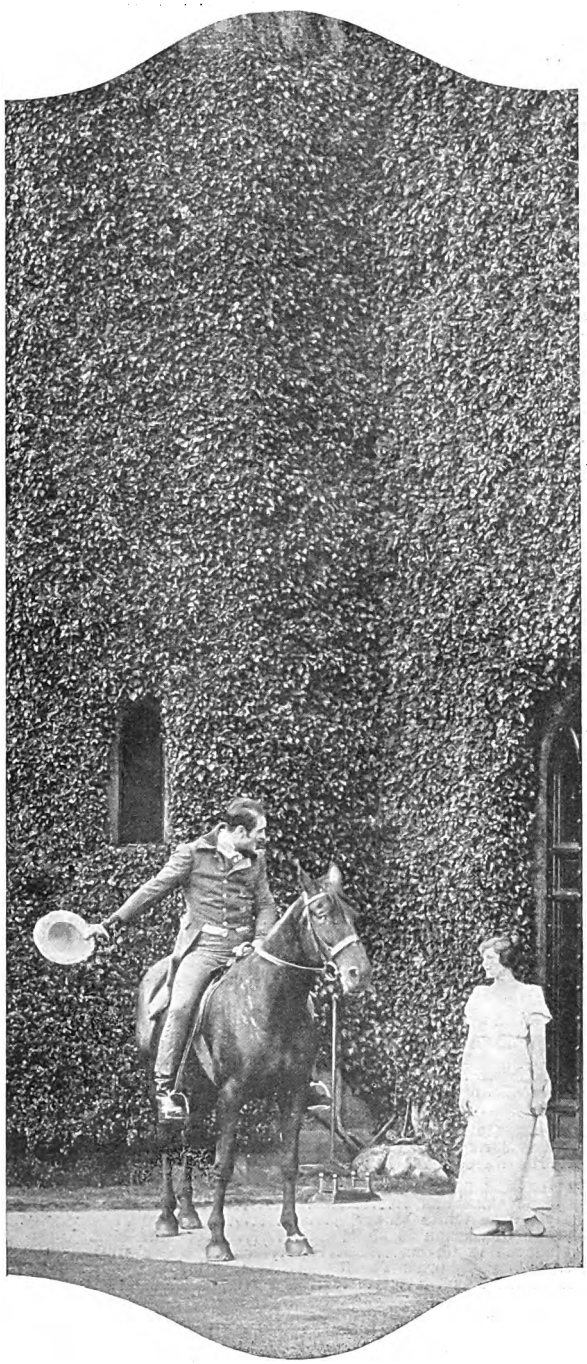
Mdlle. Valia,
Lillian Douglas.



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The Film Renter and
Moving Picture News

LONDON Phone: Regent, 1468-9. Telegraphic Address: "Wrightads, Westcent, London," MANCHESTER Phone: City, 5207.

No. 523. SATURDAY. NOVEMBER 17. 1923. SIXPENCE

RETURN OF E. W. FREDMAN

"FILM RENTER" AMBASSADOR'S INVESTIGATIONS IN AMERICA.

TO-DAY we welcome the return of the Managing-Editor of this journal, Mr. E. W. Fredman, who is due to arrive on the Leviathan at Southampton this morning, after his visit to America. From various interesting articles Mr. Fredman has already sent (several of which appear in this issue) it is apparent that the FILM RENTER'S Ambassador to the States has gleaned a vast amount of information concerning the present condition of the film industry there, and also of the prospects for British films on American screens. We are sure that the whole trade here will look forward eagerly to the more detailed account of his investigations which will shortly appear in this paper under Mr. Fredman's signature.

There is no doubt that, as the emissary of THE FILM RENTER, Mr. Fredman has received a great ovation among all sections of the American film industry. A few years ago neither the British picture nor the British picture representative had much interest for our American brethren. The American film was all-triumphant, and the competition of these isles—even within these isles—was a negligible quantity. But we are rapidly changing all that. The British film industry is waking up to its opportunities, and our manufacturers are giving a better account of themselves than ever before. The American trade is asking questions, showing curiosity, welcoming our own men, and making every effort to discover what are our actual and potential lines of development in an art which formerly was regarded as the exclusive preserve of the American producers. During his stay among them Mr. Fredman has learned a lot from our rivals on the other side; but he has also missed no chance of telling them of the progress this country has made in the film world, and to plead for a more generous and equitable attitude on the part of the American exhibitor towards our products. In this respect we believe it is no exaggeration to say that Mr. Fredman has drawn the two countries closer together in a bond of union. Many sensational decisions in regard to film production in America have been taken while our representative has been over there. These cannot fail to have a reaction in this country—and, indeed, on all the conditions which govern the making of motion pictures throughout the world. Some idea of what this portends is contained in Mr. Fredman's articles this week. The trade here will await the more comprehensive report of conditions in the States which our editor will contribute to succeeding issues of THE FILM RENTER. Meanwhile, we are glad to have Mr. Fredman among us again, refreshed and invigorated by his trip, and with his mind full, we feel sure, of the new impressions he has gained by his second visit to the world's great film factory. We are not unduly anticipating Mr. Fredman's review of his reception when we say that the American trade have shown him—and, through him, this journal—marked hospitality and goodwill; and that the prestige of British films has been considerably enhanced in the States by his eloquent advocacy of them among the trade leaders he has met.

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By the W

A Weekly On Trade

FROM every point of view it must be admitted that the British Film League function on Wednesday was a good day's work, well and truly performed. By far the most distinguished gathering that has ever assembled to do honour to the films in this country met for lunch at the Victoria Hotel in the presence of the Prince of Wales, and listened to speeches, all of which were on the high level of the occasion. The two best, perhaps, were those delivered by the Prince himself and by Mr. Ramsay MacDonald. The former's, though read from notes, had all the air of an impromptu, and was by turns both wise and witty, graceful and to the point.

Prince's Humorous Speech.

THE Prince's elaboration of Colonel Bromhead's remark that the films were helping to solve some of our industrial problems, evoked the biggest laugh of any accorded to the various addresses. He had been told, said the Prince, that for the making of "Comin' Thro' the Rye" six acres of wheat had been specially put under cultivation. That was good for agriculture. The dressmaking trade would also have benefited by the orders for crinolines necessitated by the filming of this old-time story. It was delightful banter, and, no doubt, much appreciated by Mr. Hepworth, who had shown "Comin' Thro' the Rye" the previous afternoon. The Prince's references to his own association with the kinematograph, "both as spectator and as a bit of raw material," also pleased his audience hugely. The whole speech was couched in a light, allusive vein, so different from the usual perfunctory compliments paid by royal personages to the associations honoured by their patronage.

Criticism of "Foreign Dials."

MR. RAMSAY MACDONALD paid a glowing tribute to the film as an educational medium. Lord Gorell (who sat next to Mr. MacDonald) had been telling him, he remarked, that he had come into the film world with the specific object of increasing, if possible, the possibilities of the screen as a means of enlightenment in the schools and universities of the country. But even in the sphere of recreation, said the speaker, the British film might be made to do much more than hitherto in portraying the romance, the social spirit, and the scenery of these islands. He was "sick tired" of films showing "foreign dials" (by which, I take it, Mr. MacDonald meant the eternal underworld, and not the physiognomy of the alien product), and he wanted to know why British screens should not more often reflect our own standard of moral and artistic values. This was the right note, and it was heartily applauded.

The keen interest of a possible Prime Minister in British pictures is a factor of which the trade representatives present no doubt made due note. At any rate, next to the Prince of Wales himself, no one received a more cordial welcome at this function than Mr. Ramsay MacDonald, who confessed that, when he got the right films, he was an enthusiastic supporter of the kinema.

Lord Burnham's Tribute.

AFTER this is was rather a "let down" to hear from Lord Burnham that the film appealed to the "least sophisticated" and "most easily impressionable" of our populations. This is, of course, true enough, but it seemed a somewhat discordant note to strike at a time when we were not only celebrating the great improvement in British films, but insisting also on the dramatic, artistic, and educational superiority of the screen to all other media of entertainment. With another remark of Lord Burnham's, however, most of those present would have been in hearty agreement. He said that he noticed that, in a recent, much-belauded American film, a good deal was made of the power and prestige of the U.S. Navy; and he thought that it was time that the British Navy—to which every nation in the world had dipped its flag at one time or another—was given equal prominence in film story.

Seen on the Screen.

PREPARATION for a task is often considered to be as important as the actual task itself, and when last Saturday the news was printed in the lay Press that the Prince of Wales had gone for a day's hunting in the country, and had adopted the incognito of Mr. Atkinson, there were certain in Wardour Street who fancied they saw in this fact an endeavour to secure

AMERICAN TRADE LEADERS & BRITISH FILM WEEKS.

(BY WIRELESS).

All Prominent Leaders of the American Film Industry ask me to convey cordial Good Wishes for British Film Weeks' success.

FREDMAN.

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ay Notes.

Causerie Topics.

atmosphere by an identification with the "Daily Express" Cinema Correspondent, familiar to listeners-in in palace or cottage through his being "seen on the screen." Whether or not this was an exaggerated view to take is unknown, but it is hoped that "G.A.A." will not attempt to reciprocate by travelling incog. as "The Prince."

Our Japanese Visitor.

THE reception of Sessue Hayakawa on Saturday last upon his arrival at Charing Cross is evidence of the film star's popularity among all classes. At Dover he was welcomed by the Mayor and various showmen of the town, while at Victoria Station a large crowd of Japanese gave him a welcome which must have touched Sessue Hayakawa's heart. Straight from the station the party drove to the Savoy Hotel, where a reception was held, and among those present were many officials of the Japanese Embassy, representatives of the Japanese colony in London, Ellen Terry, Mary Clare, and A. E. Coleby (who, it is said, will direct the first picture which Sessue will star in over here). Following the reception, Sessue Hayakawa went to the Stoll Picture House, where, upon introduction to the audience, he received a tremendous ovation. Later, he proceeded to the Coliseum and occupied a box there during the performance. News had leaked out of his presence there, and around the stage door there were crowds of film fans wishing to get a glimpse of the star "and touch the hem of his garment." At the Coliseum this week the Japanese actor has proved a tremendous draw, and he will remain there for three weeks, afterwards proceeding to the provinces.

His Future Plans.

EARLY in the New Year, upon the arrival of his wife, Tsuri Oaki, he will begin work at the Stoll studios, where a film based upon the novel by E. Phillips Oppenheim, and entitled "The Great Prince Shan," will be begun. Hayakawa, in a brief interview, said that he was delighted to come to England, and expressed his particular delight in the prospect of working in the Stoll studios. During the last three months Sessue Hayakawa has been working in Paris upon a film called "La Bataille." Sessue Hayakawa was one of the guests at the film luncheon on Wednesday, at which the Prince of Wales was present.

Lord Burnham's New Post.

IT is a matter for congratulation that Lord Burnham has become the president of the Cinema Trades Council, for his long experience as a newspaper proprietor, with the wide vision which such a position confers, should be a very great help to the industry. This new position shows Lord Burnham as sympathetic to the film, and at a moment when the educational possibilities of the screen are uppermost in everyone's mind, Lord Burnham's recent association with the committee composed of Government officials and school teachers assumes a greater importance. Although this committee dealt more particularly with finance, there were many questions brought before it which were purely educational, and undoubtedly Lord Burnham will have this side of the industry prominently in view in the new position which he has just assumed.

Southend and Sunday Opening.

A WEEK or two ago I mentioned the election in Southend, in which strenuous efforts were being made to elect councillors who would favour the closing of kinemas on Sunday. It is interesting to hear from Mr. Arthur Taylor, the assistant secretary of the London and Home Counties Branch of the C.E.A., that the electorate has declared itself very strongly in favour of the Sunday opening of kinemas by defeating the opponents of Sunday opening. Eight candidates who were in favour of Sunday opening have been elected, and in the Westborough Ward, where the sitting councillor was attacked because of his attitude in favour of Sunday opening, he was returned by a huge majority.

THANKS TO THE PRESS.

EXTRACT FROM MINUTES of Council Meeting of the British National Film League, Ltd., Wednesday, November 7th, 1923 —

"RESOLVED, that the British National Film League, Limited, expresses its appreciation of the magnificent support accorded to the Great British Film Weeks' movement from its inception by both lay and trade press, and that the General Secretary be instructed to convey the thanks of the League to those film editors and film critics who have been personally so largely resp nsible in obtaining public recognition of the high quality of the modern British film."

To Follow "The Beloved Vagabond."

NEXT week will see the substitution of a new film entitled "Down to the Sea in Ships" for "The Beloved Vagabond" at the Palace Theatre. "The Beloved Vagabond" has done amazingly good business during its stay at the Palace, and the new picture is one that contains some rather remarkable pictures of sea life, I am informed. The organisation which is putting out this picture is a new one.

Eye-Gate and Ear-Gate.

MR. T. P. O'CONNOR gave an extremely interesting address before the Birmingham Rotary Club the other day, in which he stressed once more the important fact that, in the education of the young, the eye is a more susceptible organ than the ear; *ergo*, the film must have greater influence on the child mind than mere oral teaching. How desirable it was, therefore, that the lesson of the screen should be such as would really enlighten and exalt our youth. The Censor plays a large part in directing the tendencies of the motion picture, and there is no doubt that he takes his job as seriously as ever.

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British Film Le

Distinguished Company, Wales, assemble to Hon

HIGH LEVEL OF ORATORY—PRI MACDONALD ON BRITAI

A LARGE and distinguished company—including leading representatives from the political, literary, dramatic and artistic professions—assembled at luncheon on Wednesday at the Victoria Hotel as the guests of the British Film League to celebrate the inauguration of the All-British Film Weeks.

The Prince of Wales, as the principal guest, honoured the gathering with his presence, and sat on the right of the chairman, Colonel A. C. Bromhead. Near by were Mr. Ramsay MacDonald, Sir Joynson-Hicks, Lord Burnham, Mr. T. P. O'Connor, Lord Gorell, and Mr. J. R. Clynes.

After the toast of "The King" had been drunk, the Chairman proposed the health of the Prince of Wales. This was greeted with great enthusiasm.

THE CHAIRMAN'S SPEECH

The Chairman, in proposing the toast of "The Prince of Wales," said:

This gathering has been called together in the name of the British film, and in that name we greet you, sir, with high sentiments of loyalty and pride. We are fully sensible of the honour you confer in thus manifesting interest in the advancement in Great Britain of the art of film production. In the film a great new power has arisen. It is an instrument on which we play, and the audience is the world. It is the recreation of all nations, and none may safely disregard it. Each separate film is a responsibility on those who make it, and its worth or service to mankind, if nobly used, is limitless as its own incalculable influence. Films and kinemas to-day are everywhere, from China to Peru, from Bombay to Brazil, and it is estimated that throughout the world there cannot be less than 100 millions who daily are interested, amused, impressed and influenced in some manner by films. I invite you to ponder that fact—100 millions whose emotions are stirred or attention arrested every day. Millions among them who cannot even read are to-day affected, and may be disaffected, by the film. A thousand races of all colours, languages, and creeds are formulating judgments, valuing civilisation, drawing conclusions from what they *see* upon the screen, not from what they do not see. There is no other power exerting the universal ceaseless pressure of the film. Sirs, Old Fletcher, of Saltoun, said in deep knowledge of human nature: "Give me the making of the people's songs, and you may make its laws." To-day he would say: "Give me the making of the people's films, and I will make your people."

Films a Necessity of National Life.

We have heard much of peaceful penetration, but have we thought enough of penetration by film? To-day it is where the national film goes that the influence permeates, the prestige rises, and the trade follows. Continuous impressions of superior civilisation, of superior ability, of superior advantage given by the film are irresistible. The demand for every kind of trading commodity follows in its train, even the human emigrant obeys its call. We can trace material effects, but the mental or moral effects, how shall we estimate them? The nation which has no films of its own will become inarticulate in a world sense, its aspiration hidden from sight, its culture, its trend of thought overlooked. Worse still, its power for good may be curtailed, and its ideas and its ideals unconsciously misrepresented. Let us not forget that the potentialities of the film are as great for evil as for good. The film's intangible stimulus of thought can be the harbinger either of turmoil or of tranquility; of peace or of war; it might conceivably arise that this, the simple entertainment of the people, should materially affect our Empire's destiny. Therefore the British Empire cannot afford to be absent from the world's screens. To Great Britain it is a sheer necessity that as a people we be frequently presented and expressed on her own and on the Empire's screens. If British films reach British screens in sufficient proportion and variety to present our Imperial and National characteristics truthfully and equitably, it cannot do other than make for the common welfare of our Commonwealth of Nations.

Immense Progress of British Films.

This occasion, sirs, is unique for more reasons than one, and I venture to predict will hereafter be regarded as a historical date in the annals of filmdom. Firstly, as that upon which the British film enjoyed the most gratifying token of encouragement and support which it has yet received in the fact of your presence, sir, here to-day, and of which it is so deeply appreciative; but secondly, and on its own account, because the British film is now demonstrating its qualification to play that part in the national scheme which is indubitably its rôle. A series of trade shows of British films is being given this month in London by members of the British National Film League. These British films, and others—some not yet completed, some made ready earlier—are offered for the special British Film Weeks throughout Great Britain next year. These are not selected films, they are the normal output of the British firms concerned; they are not offered with any challenge to the world's critics, but are put forward as indicative of that degree of excellency which the British film has now attained. The announcement to the public of a British Film Week in each part of the country is, sir, as you know, our primary motive in this function to-day, and therefore I should explain that the project is to celebrate in co-operation with the exhibitor and the theatre owner the immense progress and improvement of the British film during the last eighteen months.

"Not Business Alone."

There is no need, nor is this the time, to enter into a recital of the past tribulations of the British producer. But there must be recorded the after-war feat of re-equipping closed studios and remastering the craftsmanship of a trade which, so far as England is concerned, had died out during the war, and of which meanwhile the technique had altered and advanced

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ague Luncheon

Headed by the Prince of our Native Productions

NCE'S WITTY SPEECH—RAMSAY N'S FILM OPPORTUNITY

beyond all recognition. At the close of war British production was practically non-existent. At a rough guess they represented two per cent. in the home market and nil elsewhere. The competition to be met was highly expert, fully competent in the art which it has done so much to advance, and supplied with unlimited capital, plus the maximum revenues derivable from full enjoyment of the markets of the world. British film producers have, nevertheless, progressed, until to-day they are collectively able to offer to the public film products of British skill and genius, many of which will, I submit, bear comparison with the world's best. The British producer offers a willing tribute to the foreign, and particularly to the American film, which, by its many qualities, has rendered service extraordinary to the whole world, not the least perhaps in causing America to be known and appreciated universally, as no other medium could do. In the spirit of friendly emulation we desire to see the same medium equally active in the interests of Great Britain. Business considerations have been present—of course, they have been ever present in the minds of those engaged in the effort to re-establish the industry of producing films in Great Britain, but I make bold to say that it is not business considerations alone which have brought them so far on the journey.

The Artistic and Commercial Mind.

There has been all the time, as there is to-day, an obsessing enthusiasm permeating the studios with producers, artistes, and technical staff alike, a spirit of devotion to the craft and a firm belief in its potentialities for expression of British character and talent. Underlying business considerations has been the complete conviction that Great Britain as a nation cannot afford to be missing or found wanting before the judgment of the screen. It is an essential qualification of our business that Art and Commerce must go hand in hand. The artistic side of British life has never fallen short. Our artists in all branches—our authors, painters, actors, sculptors—have given to the world not only great works of art, but inspiration and, above all, a lead! British producers entertain the belief that we may be already developing artistic leaders in the realm of the film. But no struggling film genius can in the time-honoured manner retire to a garret and, with infinite pains but at little cost, produce a film masterpiece as he might a great gem of literature or of painting. To produce great films the competent artistic mind must be harnessed with the competent commercial mind. I say competent advisedly, for if the blind lead the blind we know what happens.

Facts for the Dominions.

I will not ask you to examine a more direct aspect of the business side. Of the films to be presented next year on the world's screens we have it on good authority that the total amount spent in production will have been nearly fifty millions sterling, of which I estimate that perhaps half a million, or about one per cent., has been spent in this country in the production of British films. It is perhaps little realised that in addition to the artistes and crowds who are employed by hundreds on a big film, a whole army of other workers is directly and indirectly engaged, and so benefit by and help to circulate its money cost. Electricians, photographers, carpenters, painters, moulders, designers, dressmakers, and a round dozen other contributory arts or trades. The thing I want to emphasise is that there are few ways of more quickly circulating money through the pockets of large and varied classes of wage-earners than by film production. The advantage, therefore, to the community at large is obvious. If we can, by progressive steps, reach a stage where a much larger proportion of that fifty millions sterling is spent in this country, it would also retain in circulation among wage-earners here other even larger sums of money which now are sent abroad, and would have the added advantage of stimulating activity in a great many other trades. It should be clearly understood that the larger the national scope of production, so are the opportunities greater for the artistes and technicians, and so are the conditions better for the workers. The present proportion of British films shown in the United Kingdom in relation to the whole is estimated at 15 per cent., that is to say that less than one in six of the pictures shown in the United Kingdom are of British origin. In the Dominions the proportion is much less. The British films shown in such Dominions as Australia, Canada, New Zealand, and South Africa are perhaps two or three per cent. of the whole. There must, therefore, be great and continuouse effort, both from within the trade and without, if we are to achieve that share of our own markets to which we are only entitled if we can supply it.

British Pictures on American Screens.

It has not been part of our activities to seek to shut out foreign films, of which so many are excellent in every way—adequate supplies are indispensable to the well-being of the whole industry. We want in this country, and we presume to say that it should be so elsewhere, the best films of the whole world, a category from which, on terms of merit, a proportion of the British article can no longer be excluded. The objects of the British National Film League are all purely constructive for British films, and equally constructive for the film entertainment as a whole, in the maintenance of wholesome and varied film fare. It is our chief object and ambition to see the universal enjoyment of the kinema increased and the comity of nations improved by worthy film contributions of merit and genius from Great Britain. The consequence will certainly be increased patronage for the kinema generally, with corresponding benefit of all concerned. We are seeking now, mainly through the quality of our work, to increase the percentage of British films in our own British markets to 20 per cent., to 30 per cent., and eventually to 50 per cent., so that British thoughts and ideas may be as often seen and presented as those of any other nation, and the British film become, as it should, the backbone of the British kinema. If progress in this direction leads to our being in a position to exchange our films with the United States of America, then things will only be as they should be. It would be a great and most desirable thing that British films should be seen on American screens, from which they are at present almost completely absent. In buying their films we should like the opportunity to pay for them, or some of them, with *our* films, so that advantages may be mutual. Rome, however, was not built in a day, and the British producer knows that if he is to provide an effective proportion of the market's needs he must not only extend his operations, continuing constantly the improvement in his product which is to-day so marked, but he must take special steps to secure public attention and support in his own country.

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BRITISH FILM LEAGUE LUNCHEON—*Continued.*

Appeal to the Exhibitor.

We have organised these British Film Weeks for early next year, beginning in London on February 4, and finishing in Scotland in March, and we hope thereby to concentrate interest on the subject of the British film, to dispel ignorance or indifference, and ensure recognition of it as part of the national life and policy. Such success as has already been achieved in this direction has been due in no small measure to the support of the Press and the exhibitor. The Press has always been our candid but nevertheless our warm friend; the exhibitor or theatre owner is almost universally reserving his screen for British pictures during the British Film Weeks, and is doing much from his side to turn the project into a great national occasion. The British exhibitor, too, is realising his responsibility, and is awake to the fact that good British films can only be a boon and a bulwark—I know he is not stinting his support. He owns the screens and owns the theatres. He can make the British Film Weeks in each portion of the country an overwhelming and enthusiastic success. And the public, which is the final Court of Appeal, will undoubtedly support them—has supported them—does support them, on the sheer merit of the product. Many recent instances can be given where record business has been done in British theatres on the merits of a British-made film. Canada has latterly, and not for the first time, been moved from coast to coast by certain British films, and they are asking for more. In Australia, New Zealand, and South Africa, and even in India, the demand exists as strongly. It is, however, anything but easy for the British film to reach the screen in some of these countries. There need be no fear, no doubt, of the public throughout this British Empire, at home and overseas. They want more British films, and the time is at hand when it will be fully realised that a flourishing native film industry spells national prosperity as does no other calling—so much can its success advance the country's interests. As a calling we welcome every accession of strength from the public. There is enormous scope for fresh brains, new blood, more finance, and we extend an open invitation to the best talent and ability of the country to bend their thoughts upon the question of films, and come in and help us. We want to see a great and prosperous national industry, employing tens of thousands, producing numbers of great films with a full quota of that genius and artistry which Great Britain has never lacked. If our eyes are on the present, our thoughts are of the future, and we believe that the successful production of a greater proportion of British films for British peoples would solve many problems of to-day. Our progress up to the present has been entirely due to individual financial effort. This is in strong contrast to America, where the development of the film into one of their greatest industries has been the direct consequence of the intimate association of big finance with the industry. I am confident that if similar conditions prevailed in this country, in the right hands, guided by the right brains, British films should become a remunerative field, a source of national and individual return beyond the hopes of the most sanguine. And to you, sir, I now respectfully express again the deep satisfaction, the heartfelt sense of comfort and of gratitude which the British National Film League feel at the honour and recognition you are conferring on our British film craft. Sir, your gracious act will inspirit us and nerve us to greater effort; its significance will be apparent throughout the Empire, throughout the world, and will immeasurably advance the cause of the British film.

The toast was drunk with great enthusiasm.

PRINCE'S TRIBUTE TO THE LEAGUE

The Prince of Wales, who was received with loud cheers, in reply said :

I thank you very much for drinking my health this afternoon. There are, I think, two ways of looking at the kinematograph film. One is down the muzzle of a machine that is shooting you, and the other is to look at a film projected on the screen. I have done a great deal of both at one time or another. Though I know perfectly well which form of observation I prefer, I am not going to draw any unpleasant distinctions now. All I want to point out is that as spectator or as a bit of raw material —(laughter)—I am not exactly a stranger to the kinematograph trade. The British National Film League has been established, in its own words, " To raise the standard, improve the quality, and promote the general interest of British films," and these words express very well the object of our meeting this afternoon. It is an object which should appeal to all of us who are concerned in that very unpleasant legacy of the great war—the problem of reviving our trade.

" Trade Follows the Film."

Now, the film industry has, from small and comparatively recent beginnings, suddenly become an industry of great and real importance, involving the employment of many thousands of people. Perhaps it is not quite such a new industry as might be supposed, as I have been told that the Chinese had " movies " of a sort three thousand years ago. (Laughter.) That I will not discuss. Still, most of us in this room can remember the introduction of kinemas into this country twenty-six years ago, since when this industry has made astonishing strides, and now ranks high among our British trades. And it is not surprising either when we look at any of its many aspects. The imperial aspect is one. The films are a great aid to the development of imperial trade. We all know the catch-phrase, " Trade follows the film." **Films help individual trades in the most unexpected ways. There was a film the other day entitled " Comin' Thro' the Rye." Not only were six acres of rye specially grown, but there were a large quantity of crinolines manufactured, both of which by-products of this particular film helped both the agriculturist and the dressmaker.** (Laughter.) Then it is obvious films have a great value in

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BRITISH FILM LEAGUE LUNCHEON—*Continued.*

bringing together nations speaking different languages and helping them to understand each other. Films have no language of their own, but they convey ideas in all languages. Perhaps if there had been a "movie" man at the top of the tower of Babel the tower might have got built after all. (Laughter.) And as a medium of education the film is used to instruct children, and I may also add grown-up people too, methods no teacher or lecturer could achieve by any spoken word.

Take It Seriously!

There are few of us grown-up people who could not have had their history improved by the kinema, and the nature films, which are getting more popular every day, bring to the town dweller knowledge of birds and beasts and flowers which he could not learn from books and has not an opportunity of observing for himself. But these are only a few of the good points of the kinema—they are quite enough for my point, which is that it is well worth the British nation's while to take the film industry seriously—(loud cheers)—to take it seriously and to develop it to its utmost as a national industry. **I think we shall all agree that Great Britain has many natural advantages as a film making centre. From John o' Groats to Lands End this country is a good background, and we all know there is plenty of good raw material amongst our population for film artistes, and we must not neglect them.** The British National Film League is to be congratulated not only on its idea of organising these British Film Weeks, to inaugurate which we are met here to-day, but also on the moment it has chosen to launch this movement. The development of our imperial industries as a whole is a subject we all of us must think about in 1924, and the film industry, as I have tried to show you, ranks very high amongst our industries, and has never been more actively carried on than at the present moment. The standards of technique and art improve yearly as all the different nations push on in friendly rivalry. It is up to us to see that British film pictures continue to share in this international progress, and that they shall take their due place in the theatres of the world, and particularly on British screens. It has been the greatest possible pleasure to me to associate myself with this great movement to-day. (Loud cheers.) I wish it every possible success.

Message from W. R. Massey.

The Chairman, in proposing the toast of "Our Guests," said:

I tender a warm and sincere welcome to all our guests, many of whom are extremely distinguished and active men in the realms of imperial, of home, or of foreign affairs, in the fine arts, or in the great profession of journalism; therefore, as I welcome them, I thank them for the precious hour or two of time they are giving us. I should like to say that the League has received innumerable telegrams wishing us great success in our movement. I should like to read a message we have received from the Rt. Hon. W. R. Massey, Prime Minister of New Zealand. He writes:

"I was exceedingly sorry to have to excuse myself from attending the luncheon to be given by your Association on Wednesday next. Needless to say, I heartily sympathise with the efforts which the British National Film League is making to popularise films produced in this country, and thus to meet the competition from abroad. The kinematograph film is undoubtedly a powerful educational factor, and can be employed to a much greater degree in that capacity in regard to placing before British people the world over the enormous resources of the Empire, and acquainting them with the national life of its various parts. In the Dominion of New Zealand there is continually expressed a desire for British films. Doubtless necessary diversion of industrial concentration during the war was responsible for a considerable handicap to the film industry of this country, but with the application of inherent British enterprise, this leeway should be rapidly made up. I wish the League's National Film Week the greatest possible success."

A BUSINESS MAN'S SUGGESTIONS

The Rt. Hon. Sir Philip Lloyd-Greame, K.B.E., M.P. (President of the Board of Trade) in reply, said:

The Empire, irrespective of party, is proud to be your guest to-day and doubly proud in that, in ranging ourselves in support of your great enterprise, we are ranging ourselves behind His Royal Highness, who is always ready to support a great national enterprise, and, as he has reminded us, is not only a patron of this art, but a frequent and successful, if sometimes involuntary, actor in its dramas. We are here to-day to do honour to no mere renascent industry, we are here to do honour to a great enterprise which has already made good, and is going to do a great deal better in the near future. **It is no small achievement to have raised the number of British films shown on British screens from 2 to 15 per cent. in a very few years, and the chairman tells me—and he is a confident optimist—that as a result of the great endeavour you are setting on foot next year you propose not to be satisfied until that 15 per cent. is converted into 50 per cent. If, as a business man, I may venture a suggestion I would say that 51-49 is always the more satisfactory preponderance than 50-50. (Laughter.)**

He tells me that if you can achieve that 50 per cent. it means that you are going to put into employment another 50,000 people, and if that is the fact—and it is—that knowledge is enough in this time of crisis to command the support and enthusiasm of every man and woman in the United Kingdom and the Empire. From an interesting disclosure made by His Royal Highness, of which I had not previously had knowledge, in the matter of rye production, if we only support with sufficient enthusiasm and volume the film industry of this country we shall not only have gone far to solve the industrial, but also have gone far to solve the agricultural problem which is so pressing at present.

The Power of the Film.

But there is a great deal more to it than that. You have spoken to us of the power of the film. As a mere member of

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BRITISH FILM LEAGUE LUNCHEON—*Continued.*

Parliament I do not deny it. There is not only its power, there is its value. I am perfectly certain that the industries of this country are only just beginning to realise the enormous commercial possibilities of it. There is no better advertising medium in the world than the film. There is no better medium for the workmen who are engaged in an industry or the general public who are going to buy your wares in this country or throughout the world than the film. It is of enormous value. There is also the great indirect advantage which lies—if I may use your own terminology—in "atmosphere." It is patent that it makes all the difference whether the films presented on the screens of this country have a British milieu, a British setting, or some other setting. Industrial, commercial, educational, imperial—it is impossible to exaggerate the value of the future that lies before this industry, and, therefore, we are not only glad to be your guests to-day, but we wish to the great enterprise which you have set on foot, to you and your industry, that great measure of success which is your due, and which I for one am perfectly certain you will achieve. (Loud cheers.)

AUSTRALIA WILL PLAY ITS PART

Senator Hon. R. V. Wilson, who also replied, said:

I am, firstly, delighted at the opportunity of being present here to represent Australia. (Cheers.) May I say here I did welcome the opportunity in your presence of presenting the greetings of the people of Australia to the Prince of Wales. You will remember it is not long since he came amongst us, and he travelled into all the six States and made himself personally acquainted with the opportunities of that great country, and we owe him a great debt of gratitude for creating an Empire sentiment that must be followed up by British-speaking people. And here again to-day he sets the standard—he sets your standard—and as far as Australia is concerned, when he told you it was for you to take the British film seriously, and when you do—as I believe you have done—follow his advice. I am sure Australia will not hesitate to rise to the occasion. (Cheers.) In a country such as ours the film has brought—it is no exaggeration to say—in many centres, civilisation. It has given those who live in the far-flung fields some opportunity of conveying to their children a knowledge of what other parts of the world are made up of. I understand that Australia has not used in the past a very great percentage of British films. **I want to say this, as far as Australia is concerned it stands four-square in preference for the Empire, and under no conditions are the people of Australia prepared to impair or impoverish the Empire. And, as my friend has stated, this is one of the greatest advertising mediums that is available to us. I say to you, let us use the opportunities at our disposal within the Empire.** Out there I was in central Australia only three months ago, and everybody in the village went to the kinema on their week-night out, and as I was not going to talk to myself I went with them—(laughter)—and I realise how the kinema brings these far-off people in touch with the central peoples of the earth, and speaks to them as nothing else can. It has been well said that the film speaks all languages. Indeed, it speaks for itself, and if our country is worth anything, then it is worth developing, and if it is worth developing, then it is for you to play your part. **I can assure you the Government of Australia—I will go further, the people of Australia—will do everything possible to facilitate and encourage and use those films manufactured within the Empire.** (Cheers.) Some of you, if not all of you, know the gospel preached by the Rt. Hon. the Premier of Australia for the development of this Empire. To that I subscribe. To that the people of Australia subscribe, and I ask the people of this country to subscribe to it so that the British Empire may take its rightful place and keep it.

"A NATION RICH IN ROMANCE"

Mr. J. Ramsay MacDonald, M.P., who also replied to the toast, said:

I must thank you first of all for having done me the honour of inviting me as a guest to attend this very interesting and equally important function. I was very pleased to hear the speech of the Chairman. It gladdened my heart—perhaps not quite so much as apparently it gladdened the heart of my friend, Sir Philip Lloyd-Greame, who, at any rate, in the delightfully charming speech of H.R.H. the Prince of Wales, found a profitable suggestion as to how to solve the agricultural problem, which troubles both him and myself at the present moment. **But the thing I like about this meeting is: there is no pessimism about it. Why should there be? Does any man or woman mean to tell me that by a combination of British art, British industry, British commercial enterprise, with all the rich facilities that the British film industry can command, there is to be a meagre or unprofitable field for that industry? Not at all.** I am one of those, Mr. Chairman, who have been—perhaps I must not go higher than saying—a fair patron of the industry, and one of the reasons why I have not been a more liberal patron of the industry has been that I have been sick-tired of the foreign film. We have a taste, we have standards of value, artistic value, moral value, of our own. What nation is richer in romance than our nation? The origin of romantic fiction is here. We have taught the world how to bring alive once again the glories and chivalries of generations that have gone. We have a natural scenery which those of us who are tramps almost by profession have learnt to value, scenery of all kinds, scenery of all suggestions, scenery of all types of beauty. We have life, we have interests, we have teeming populations, we have problems, we have expressions of all the human sentiments—love, affection, sacrifice, tragedy. Why, my friends, from the point of view of film production there is no nation on the face of the earth that is more rich in resources than the British nation itself is. It wants energy, it wants enterprise, and, above all, it wants encouragement. I have often wondered what could be done by way of education alone if the film industry would only tackle the problem.

To my right is another guest of yours, Lord Gorell, who I understand is working very hard in adapting the film industry to education. Can anyone imagine a field richer than that for your activities? Every school-book is the basis of a film. Every lesson is the opportunity of a film production. Every school is a kinema in potentiality, and as soon as we bend our energies and detailed knowledge to the needs of the nation and to the opportunities of your industry, then we shall discover equal means lying to the right and left of us. And even those of

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BRITISH FILM LEAGUE LUNCHEON—*Continued.*

us who are, alas, older than the school child need education; at any rate we need recreation, but the best of recreation is not to take us down to foreign dials and see transactions on the borderland of decency or indecency. The best recreation is to make us feel the virtues of peace and happiness of soul derived from a really beautiful, a really fine, a really inspiring scene produced on the screen. And so, my friends, the words I bring to you by way of thanks to your invitation is to say, Keep your hearts high, and I am perfectly certain that the future is one of very rich reward for the film industry.

"AMERICANISING" THE WORLD

Viscount Burnham, in proposing the toast of the Chairman, said:

May I be allowed to say that the newspaper Press of this country welcomes with open columns—with columns open to you all—the revival of the British film industry, for I can call this nothing else. A national film industry is a vital necessity to every nation that is not prepared to go down into the limbo of perishable and perishing things. We cannot afford to go slogging along with the public opinion of the world against the industrial and artistic values of this country. After all, the language of the film is the *lingua franca* of the future; it is the real Esperanto which speaks to all in the universal language of hope and happiness. It appeals to the minds that have no background. It appeals most of all to the minds that are least informed, that are least sophisticated, and that are most impressionable. So far as we can call anything so, it is the common denomination of the senses. I saw that on Columbus Day Mr. Secretary Hughes, when he was addressing the Pan-American women, deplored the manner in which the American character was misrepresented by the film. I think he is hyper-critical. (Laughter.) It seems to me that he was only saying in another way that American character is better than the best as it may be when it is at the best. But he was forgetting the manner in which the whole world is being Americanised by the methods of the film.

Lord Burnham's Dream.

When I read recently that there was being put into the picture halls a representation of the American Navy called "The Silent Command," which was to show the world what the American Navy really is, I wondered if it was not time the British Navy, to which every nation in turn has dipped its flag, did not also have its chance and have the magnificence of its record opened to the eyes of humanity. It has been said by somebody that the future is the fitting time to put one's dreams into. I dream of a future not far hence when the British film will be a national word and a national industry worthy of our proud traditions, and able to let the world appreciate what is the potency and the potentiality of the British Dominions. Every movement must have a leader worthy of itself if it is to succeed. I believe there never was a time when—in spite of our talk of democracy—personality counted for so much as to-day. The powers and principalities of the future will depend more on personality than anything else, and if principles of government are to be continued at all "principles" will have to be spelt differently. I believe you have a leader and principal in Colonel Bromhead who is worthy of your achievements and worthy of all the hope that is in you. That hope is illimitable and, I believe, if fulfilled, will make as much for human happiness and welfare as anything that can be conceived.

The Chairman: I take this toast as appertaining not to myself but to every member of the League, each one of whom is doing his utmost to further the interests of the British film producing industry. I thank you.

The singing of the "National Anthem" concluded the proceedings.

THE BRITISH FILM LEAGUE LUNCHEON PARTY

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Mary Pickford Comes Back

Popular Screen Artiste's Great Work in "Rosita"

NEW YORK, *November 2, 1923.*

OF all the pictures shown on Broadway this week, there is nothing to beat "Rosita," the great Lubitsch production, which stars Mary Pickford. It is common knowledge that for some time past Mary has declined in favour in America, but "Rosita" brings her back to her former commanding place among the world's screen artistes.

Lubitsch's Fine Production.

Miss Pickford has never done finer work than in this Spanish photoplay, but great as her performance undoubtedly is, a good deal of the success of the picture is due to Ernest Lubitsch, the celebrated German producer, who has made this historical romance of Spain throb with poignant emotions. The sets used in this picture are literally amazing, and the stately costumes and beautiful interiors of grand palaces are a sheer delight to the eye. Lubitsch has secured wonderful backgrounds with amazing long shots of great photographic beauty, and against these remarkable settings Mary Pickford portrays the part of a street dancer who wins the favour of the King of Spain in a manner that is fascinating and holds one's attention throughout.

A Grown-up Pickford.

"Rosita" is a picture of sheer genius, for it is so arresting in its appeal that from the moment it is thrown on the screen to the end of the picture there is not a single scene that does not hold your attention. Mary Pickford is wonderful, and proves what a consummate screen artiste she really is. She forsakes the child-like parts to which we are accustomed, and it is a different Pickford that we see in this picture. She is more matured, and her acting is a great deal more robust. She has a strong supporting cast, prominent among which is Holbrook Blinn, who makes the King of Spain an arresting personality. Photography is beautiful throughout, and contains some of the finest long shots I have ever seen in motion pictures. The crowd scenes are beautifully handled, and if "Rosita" is a triumph for Mary Pickford it is equally a triumph for Ernest Lubitsch.. Shown at the Capitol Theatre, it broke all records on Sunday night, even playing to greater audiences than "Robin Hood." Samuel Rothapfel presents the picture beautifully and with wonderful music. I predict that "Rosita" will be one of the big pictures in England for 1924.

E.W.F.

Hudson Bay Co. v. Famous Lasky

Settlement of Libel Action

A SETTLEMENT of a libel action, in which the plaintiffs were the Hudson Bay Company and the defendants the Famous-Lasky Films, Ltd., was announced before Mr. Justice Darling in the King's Bench Division on November 12.

For the plaintiffs, Mr. W. A. Jowett, K.C., said the Hudson Bay Co. were one of the earliest great chartered companies which had taken such a large part in our Colonial expansion. In 1870 its charter was surrendered to Queen Victoria, and since then the company had traded as an ordinary trading concern. Recently it came to the attention of the governors of the company that a film was being produced in this country which purported to relate to the period after 1870, and purported to deal with the adventures of people who were rash enough to carry on their business in what had been the Hudson Bay Co.'s territory. It indicated that it was part of the company's methods to deprive people of the rights which the law afforded them of trading where they chose. The film dealt with the fate of a man who was called a "Free Trader," and showed what terrible things happened to "Free Traders." When the matter was brought to the attention of the defendants, who were not the makers of the film, they realised that the film was a serious libel, and that the plaintiffs had no option but to take proceedings.

A settlement had been arrived at. Defendants had undertaken not to produce the film in its present condition, but if it were altered so as to be innocuous, plaintiffs would offer no objection to its production. Plaintiffs desired it should be made clear that their company did not and had not at any time carried on its trade by unlawful and illegal methods.

Sir Edward Marshall Hall, K.C., for defendants, said his clients were an English company who were film renters. He emphasised what Mr. Jowett had said. The film was based on a book called "Conjuror's House: a Romance of the Forest," and was produced in America. All the titles in the film complained of were taken from the book. The film, entitled "The Call of the North," was produced in America eight years ago, and the Hudson Bay Company there took exception to the titles, and, as a result, certain excissions were made to meet the views of the company. Unfortunately, the negative, sent to this country for reproduction was the wrong negative, being the one with the wrong titles. The film was produced in this country at very few theatres, and immediately plaintiffs complained it was withdrawn. Defendants had done everything they possibly could, even at some pecuniary loss.

Mr. Justice Darling: I gather the libel was not in the picture, but in the titles.

Sir Edward Marshall Hall said that was so, the picture being most excellent and artistic. Defendants felt that they had inadvertently done a wrong to the Hudson Company, and he hoped plaintiffs would agree they had done their best to put the matter right.

Defendants had agreed to pay a sum to indemnify the plaintiffs in costs, and had undertaken that the film would not be produced till it had been altered to the satisfaction of the plaintiffs. The record, therefore, would be withdrawn.

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AMERICA'S LATEST SUCCESSES

TREMENDOUS BUSINESS —A STAGGERING INDUSTRY — AND SOME NOTES ON THEIR LATEST PICTURES.

AS is usual when one visits America, the first impression is the amazing size of the industry. On this, my third visit, I am again astounded at the size and growth of the business. When I was here three years ago it seemed enormous, but to-day it has outgrown that period. The volume of business done is simply astonishing. The number of people that attend the kinema is astounding. It is quite a common thing to see theatres on Broadway crowded at eleven o'clock in the morning. America has certainly got its people into the movie habit. The statistics are one in three, and it looks as though that will be exceeded very soon.

The number of kinemas in the City of New York alone is extraordinary, and every one is crowded. They advertise in this country and exploit their pictures so much that there is no excuse for people not knowing all about them. Exhibitors spend $15,000,000 a year in advertising and what the producers spend—God only knows!

The enthusiasm in the picture business here is another remarkable thing in a very remarkable industry. All the companies are making big pictures and nearly all of them have let production costs run away with them. This, I have dealt with in another article in this issue.

There are a number of big pictures playing on Broadway at the moment. "The Covered Wagon" is in its thirty-sixth week, and will easily play for a year. Every day the Criterion, where it is shown, is packed from ten o'clock in the morning onwards, and its success is remarkable. Chaplin's picture, "A Woman of Paris," is playing to good business at the Lyric Theatre. It is, I think, one of the finest productions ever made, and shows Chaplin to be not only a great screen comedian, but an absolute genius at production. "A Woman of Paris" is an ordinary, commonplace story made into a great epic of the screen. Chaplin has scrapped all the usual production methods and made a picture that by its very simplicity and acting holds your attention throughout. "The Hunchback of Notre Dame" is also another remarkable picture. This Universal production features Lon Chaney, and is a great box office attraction. "Merry Go Round," made by the same company, is also a splendid picture. Lillian Gish is featured in the "White Sister," an Inspiration picture that goes over astonishingly well. This is playing at the Ambassador Theatre. The big Rex Ingram production, "Scaramouche," is playing to big business at the 44th Street Theatre. This will be shown in England by the time this article is in print and exhibitors will judge it for themselves. Personally, I consider it a great box office attraction, and it is playing to big business here. "If Winter Comes" has not been a terrific success, and "Monna Vanna" has not attracted the public to any appreciable extent. Griffith's picture, "The White Rose," with Mae Marsh, is doing well everywhere, whilst the "Green Goddess" has gone very big at the Capitol. Fox is opening to-night with a feature entitled "The Temple of Venus." All the theatres on Broadway and in the neighbourhood houses seem to be doing well. The Capitol is still the finest show to be seen anywhere, and Samuel Rothapfel still maintains his genius in presentation. Joe Plunkett, at the Strand, is also putting on a remarkably good show, his attraction this week, "The Common Law," opening to phenomenal business. The theatres put on fine shows with beautiful music, and the newspapers support them to the 'nth degree. Truly, an amazing business, and one, that to a stranger, is bewildering. Everyone takes it seriously, as they should do, and everyone strives their utmost to make their picture a success.

Whatever criticism can be levelled at American pictures, one must admit, at least, that over here they take them seriously and are not afraid.

Bruce W. Redman

New York City,
Monday, October 29, 1923.

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ZUKOR'S BO

Decision of Famous Creates Sensation and of Entire Ame

VIEWS OF REPRESENTAT

By ERNEST

NEW YORK CITY, *Monday, October* 29.

A SENSATION was caused in the film industry over here last Thursday, when Adolph Zukor, president of Famous-Players, announced his intention to close down their entire studios until productions had assumed a more common-sense basis. For months past the high cost of production has been the sole subject of discussion in film circles, and Adolph Zukor's courageous decision has met with the approval of the entire trade.

Outcry Against High Prices.

Production costs have amounted to unheard of heights in the past few months, and the stars' salaries have reached extraordinary heights. An ordinary screen actor to-day gets $1,500 a week, even if he is not playing the main lead, whilst Lewis Stone, James Kirkwood, Milton Sills, Conway Tearle, and others are getting $3,500 to $5,000 a week, and are in constant demand. Rentals have increased in proportion, and I find a widespread cry against the high prices demanded all over the country. It is small wonder that Zukor, who has taken the lead in this matter, has received the cordial support of the entire industry. The Famous-Players have twenty productions finished at the present moment, and they are now curtailing productions in their studios, and will not resume making any new pictures until production costs have come down to a common-sense basis. Boiled down to essentials, Mr. Zukor is going to wait and see the returns that will come in for his present productions before launching out on a new schedule.

Zukor's decision is the sensation of the film industry over here. Nothing else is talked about, and rumours are flying around every second.

As I write this, I have received a cablegram from Los Angeles that Universal have closed for ten weeks, and that three thousand people are thrown out of work. On inquiry at the Universal offices the statement is not confirmed, but it shows exactly what is in the air. Production costs have mounted so high with the industry that whilst motion pictures are drawing tremendous audiences, little or no profit is being made. Four hundred to six hundred thousand dollars seems to be the price for an average production. The "Ten Commandments" cost $1,700,000. Stars' salaries are out of proportion, and Mr. Zukor's decision is undoubtedly likely to prove the salvation of the industry. The president of Famous-Players is supported by all the leaders in the industry, who, at the lunch tendered me at the Ritz Carlton Hotel, took advantage of the occasion to give their views of the trade.

Congratulations for Zukor.

Richard A. Rowland, general manager of First National, who has been opposed to the excessive production costs, was the first speaker to mention what was in the minds of all present—the sensational announcement of the Famous-Players' production shut-down. Rowland said that it took a great amount of courage on the part of Zukor to make the move that he did.

"It is practically impossible to make pictures and sell them at the prices paid to-day," he said, "and Zukor should be congratulated for what he has done. The great trouble with this whole business is that it is 'overheaded' to death. There is too much overhead in production, too much in distribution, too much in the operation of theatres, and unless this overhead is reduced in all three of the branches trouble must develop. It is a fact that of all of the millions invested in all of the companies in the motion picture business only one company is now paying dividends. All three of the units mentioned are to be blamed for existing conditions—one as much as the other."

Dangers of Exhibitor Control.

Samuel Goldwyn, next called upon by Harry Reichenbach, who acted as toast master, declared that it took great courage for Zukor to make the announcement that he had, and that it would take greater courage to go through with what he had started. But, he added, it was, for the first time, a real bull argument for the industry as a whole.

Exhibitor control, he declared, throughout the country, especially in closed towns, was liable to ruin this industry.

"The exhibitors who get together to break down prices are short-sighted individuals—just as short-sighted as was the General Film Co. Such action on the part of the exhibitor is forcing the producer back to where he was. What we need is for producers to support Famous-Players in this move. You will see a tremendous gain for the business. The exhibitor, especially in closed towns, is driving the producers together."

Goldwyn closed predicting the greatest prosperity in the country and in the business.

"Billy" Brandt, who followed, declared exhibitors only got together when film prices were so high they could not exist otherwise. He declared that Zukor's movement "would strike at the heart of things—the high prices paid directors and stars."

Marcus Loew proved most interesting. Relative to the Zukor move he said:

"I predicted this would happen six months ago. We have only seen the beginning. But it is no different with pictures than any other young industry. It's simply a case of getting the industry where it belongs—on a business basis. Zukor has started something. We've all started, I believe. The overhead—the excessive cost of making pictures—has gotten away with us. The reason was that a few people started it a year ago on the Coast—and it takes only a few people to start a thing like this and to double the cost of pictures.

"The exhibitor has his own troubles, I know. You may be interested in this:

Must "Watch the Pennies.

"My New York theatres did $46,000 more last week than a year ago; and the Loew circuit did $100,000 more than a year ago, due to increased admission prices. But we made $6,000 less than last year. And that's unhealthy. We don't

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(MB-SHELL

Players to Close Down Receives Approval rican Industry.

IVE MEN ON THE SPOT.

W. FREDMAN.

dare go any higher in admissions. There is only one way to stop this extravagant waste of money; the terrible cost of selling, producing, everything that goes into pictures. It's far greater than any other business.

" Zukor deserves a lot of credit for taking the bull by the horns. I don't know that this will cure the situation, but it will help. We've got to watch the pennies—and that has never been done in this industry."

A General House Cleaning.

In a formal statement, issued later in the day, R. A. Rowland said :

" The action of Famous-Players in temporarily abandoning production took a lot of courage—but there was no alternative. When mounting costs mount to such heights that only the negative costs are returned to the producer, it is time for drastic action. The action came as an economic shock to the industry—perhaps a few more such shocks will accomplish some real practical betterment of conditions.

"As far as First National is concerned, we are in a different position, and no such action is called for. Our pictures go to our own theatres—First National franchise holders—and our contracts with independent producers were made a year ago or earlier, when costs were not nearly as high as at present. With respect to the few pictures which we are producing ourselves, we are in an excellent position. By producing so few we can naturally exercise a closer supervision in the fight for economy than a volume producer, and can cut all corners in expense that are consistent with quality pictures. We know the number of working days on each picture; we economise on salaries by employing our casts no longer than absolutely necessary. Overhead costs between productions have been annihilated.

" I want to state that First National is optimistic and not pessimistic. The action of Famous-Players is a step toward a general house-cleaning which will do the industry a world of good. We are in a splendid position to pull through this period of high costs without curtailing our program."

Risk of a Million Dollars.

Commenting on the Zukor statement, R. H. Cochrane, vice-president of Universal, said :

" Mr. Zukor is right. Production conditions are, and have been, outrageously abnormal. It would be a great thing if all studios could close their doors until the people who have been forcing costs skyward have a chance to wake up.

" The only reason why the Universal has not closed its studios is because it would leave us with so many unfinished negatives on hand that we would risk a loss of over a million dollars. When these negatives are finished we intend to shut off production as close to the complete stopping points as our releasing contracts will permit."

The Goldwyn Schedule.

A statement from F. G. Godsol said :

" The Goldwyn Pictures Corporation will make the same number of pictures as originally planned, and the studio at Culver City is running on schedule and will continue to do so. If over-production is the case with any other company, it is not the case with Goldwyn, which is operating on a carefully thought out and carefully arranged schedule. The entire Goldwyn-Cosmopolitan Distributing program, which includes Cosmopolitan, Distinctive, and Goldwyn Pictures, will go forward in a normal course."

No " Let-up " from Warner's.

Harry M. Warner said on behalf of Warner Brothers :

" While rumours are rife everywhere concerning the closing down of different plants, it is only fair to the exhibitor and to the public to issue the statement that the Warner organisation intends to keep the different production units working at full blast, with no changes in the elaborate plans we have made for the future.

" When the news broke concerning the move of Famous-Players, Hollywood was thrown into apprehension, and this has rebounded in all directions, affecting every organisation in the producing business. I have not been aware that conditions are below normalcy, and I see no reason to fear for the future as far as our own productions are concerned.

" Up to this date we have completed 12 of the 18 photoplays on our roster, and in addition our two specials. We have several productions now working, and we are ready to begin work on our forthcoming productions as soon as studio space is available. There will be no let-up."

The Return of Sanity.

Joseph I. Schnitzer, of F.B.O., said :

" Mr. Zukor is to be congratulated on the wisdom of his move and the courage that prompted him to take the step. It's fine, and certainly a long step in the right direction. I have nothing but commendation for this decision. So far as F.B.O. is concerned we have been operating on a minimum production schedule for some time past."

A Fox official declared his company was going ahead full blast. The last of the promised specials for the new season is now in work, and 1924 product will be launched at once. The Mix, Jones, Gilbert, and Mason series, and all short subject units will continue uninterrupted work.

Famous-Players' stock has gone down twelve points, and there was a small panic in the market. The only conclusion one can arrive at is that in the near future a little sanity will return, and we shall see productions costing less and making more money for the exhibitor.

Adolph Zukor deserves the thanks of the entire industry for his courage. It takes a big man to come to such a decision. Certainly it will affect the British market equally as much as this.

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Stars' Salaries Blamed for Closing Down Studios.

Famous American Exhibitor makes Slashing Indictment and Declares the High Amounts Paid More than Double the Rest of the Expense Entailed in Production

NEW YORK CITY, *October 31, 1923.*

THE closing of the Famous-Players' studio still continues to be the chief source of discussion in film circles here, and the market is extremely panicky. Universal are reported to be considering closing down, if not actually doing so, and the effect of Mr. Zukor's decision has been to cut salaries down very considerably. On most hands it is conceded that stars' and supporting stars' salaries have reached heights where it is impossible to show a profit on production. William A. Brandt, president of the Motion Picture Owners of New York State, and a prominent personality in the business, has come out with a strong indictment, which is printed in the Press here this morning. It reads as follows:

He said, speaking of the Ernest W. Fredman luncheon, where the troubles of the industry were just as much a point as the welcome to Mr. Fredman, that the salaries the stars are receiving are the cause of the trouble:

"In glancing over the work sheet of a fairly good production, which has made money for the exhibitors, I found that the salaries of the stars, supporting casts, and directors more than doubled the rest of the expense entailed in the making of this picture. So that until the salaries are reduced and brought within reason, so that the film rentals can come down, there is no hope for economic stability in the industry.

"Just as an example of what a few are receiving approximately may be found in the following list," went on Mr. Brandt: "Lewis Stone, $2,500; Rockcliffe Fellowes, $1,000; J. Warren Kerrigan, $1,500; Milton Sills, $2,500; Richard Dix, $1,250; Conrad Nagle, $1,250; Jack Holt, $1,500; Lon Chaney, $1,750; Conway Tearle, $2,750; James Kirkwood, $2,500; May McAvoy, $3,000; Anna Q. Nilsson, $1,500; Wallace Beery, $2,500; Noah Beery, $1,500; Mary Astor, $750; Lila Lee, $1,500; Betty Compson, $3,500; Gloria Swanson, $6,500; Barbara La Marr, $3,500; Patsy Ruth Miller, $1,500; Kenneth Harlan, $1,000; Hope Hampton, $1,000; House Peters, $2,500; Florence Vidor, $2,000; George Walsh, $1,500; Tom Mix, $4,000; Mabel Normand, $3,000; Elliot Dexter, $2,000; Elaine Hammerstein, $2,500; Larry Semon, $5,000; Shirley Mason, $1,500; Viola Dana, $2,000; Al St. John, $1,000; Priscilla Dean, $3,000; Norma Talmadge, $16,000; Constance Talmadge, $5,000; Pauline Frederick, $5,000; Dorothy Dalton, $7,500; Richard Barthelmess, $2,500; Lillian Gish, $5,000; Mae Marsh, $1,500; Walter Long, $1,250; Wyndham Standing, $1,500; Betty Blythe, $2,500.

SALARIES NOT STAPLE.

"These salaries are not staple, and, should an actor appear in a success, the next picture finds a demand for an increased salary," continued Mr. Brandt.

"Our reports recently contained the story that Baby Peggy, a child of five years, was receiving a guarantee of $500,000 a year for appearing in motion pictures. Contrast that with the salary that the President of the United States of America is receiving, which is $75,000 a year, and it can readily be seen what a tremendous impression the contrast has upon the outside world.

"One thing is certain. The only ones in the entire industry that are getting the money at present are the actors.

"An immediate adjustment must come, and that at once. And, if those who are receiving these tremendous salaries are reluctant to meet a readjustment of an economic condition in the film industry, then I say by all means get new faces for the screen immediately. The exhibitor will be glad to help.

"It was stressed at the Fredman luncheon that producers could not get their production cost back on account of the fact that combinations of exhibitors throughout the country, controlling the territories in which they operated their theatres, dictated the price they paid for the film, and made it impossible for the producers to receive their exhibition quotas, or even their cost of production.

"While this may be so in a very few isolated cases, competing exhibitors are natural opposition, both fighting for the patronage of the people living in their territories, and, under normal conditions, both fighting for the film attractions that will bring these people to their theatres.

AN ECONOMIC CONDITION.

"Competing exhibitors haven't one thing in common, and will keep on fighting between themselves for this patronage and pay regular prices for attractions while there is a chance for profit, and the only reason that they occasionally get together is because their profit has been wiped out by the demand for exorbitant film rentals far beyond that which they can pay. It is simply an economic business readjustment, the exhibitor finding he is obliged to combine to make a reasonable profit on his investment.

"In my opinion, the greatest portion of the expense going into the production of a motion picture to-day is the salaries of the stars, directors, and supporting cast. These salaries are clearly out of proportion to the services rendered in similar professions, and should be readjusted immediately."

IS THE EXHIBITOR TO BLAME?

There is a great deal in Mr. Brandt's argument, and the figures which he gives cause one furiously to think, and there is not the slightest doubt that in the near future artists' salaries will be brought down to a more sensible level, and if this is done, then the closing down of Famous-Players' studios may yet prove the salvation of the industry.

On the other hand, many producers think that exhibitors are to blame for the present state of affairs. Hiram Abrams, president of United Artists, put their view when he says: "Producers cannot get a fair price from exhibitors for their pictures, for whilst the latter want bigger and better pictures, they will not pay the prices we must get for our product. The closing of Famous-Players simply means that the producers are calling a halt, and will in future make small pictures until such time as the exhibitor comes to his senses. These exhibitor combinations that are gaining ground in the country will prove the curse of the industry, for it means that better pictures will not be encouraged. It is useless to blame the stars. They are entitled to all they earn, for it is on their box-office value that they succeed. The exhibitor is alone to blame."

These are the two sides of the situation, but, after all, I personally think the real motive behind Zukor's close-down move is simply because he has twenty productions completed costing a tremendous amount, and he simply wants to see his money back before starting on a fresh producing schedule.—E.W.F.

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Paramount TRADE SHOWS

LONDON New Gallery Kinema, at 11 a.m.	Tue. Nov. **20**	DOROTHY DALTON in "THE LAW OF THE LAWLESS."
GLASGOW La Scala, Sauchiehall Street, at 11 a.m.	Wed. Nov. **21**	BETTY COMPSON in "THE WHITE FLOWER."
LEEDS Cinema Exchange, at 10-30 a.m.	Tue. Nov. **20**	DOROTHY DALTON in "THE LAW OF THE LAWLESS."
SHEFFIELD Union St. Plc. Pal., 11 a.m.	Wed. Nov. **21**	DOROTHY DALTON in "THE LAW OF THE LAWLESS."
MANCHESTER Oxford St. Picture Hse., at 11 a.m.	Tue. Nov. **20**	DOROTHY DALTON in "THE LAW OF THE LAWLESS."
CARDIFF 16, Priory St., at 11 a.m.	Fri. Nov. **23**	BETTY COMPSON in "THE WHITE FLOWER."
NEWCASTLE New Pavilion Theatre, 11 a.m.	Fri. Nov. **23**	BETTY COMPSON in "THE WHITE FLOWER."
LIVERPOOL Scala Theatre, 11 a.m.	Fri. Nov. **23**	DOROTHY DALTON in "THE LAW OF THE LAWLESS."
BIRMINGHAM Futurist Theatre, 11 a.m.	Fri. Nov. **23**	DOROTHY DALTON in "THE LAW OF THE LAWLESS."
NOTTINGHAM Scala Theatre, at 11 a.m.	Tue. Nov. **20**	BETTY COMPSON in "THE WHITE FLOWER."

FAMOUS-LASKY FILM SERVICE LTD.
—LONDON—

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ADOLPH ZUKOR *presents*

Betty Compson

IN

"THE WHITE FLOWER"

Written and Directed by

JULIA CRAWFORD IVERS

A Paramount Picture

FAMOUS-LASKY FILM SERVICE LTD.

DEPARTMENT OF DISTRIBUTION FOR THE UNITED KINGDOM — LONDON — HEAD OFFICE 126-170 WARDOUR ST. W.1

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Released April 14. 1924

Imperial Education Conference.

Report of First Cinematograph Committee.

THE first meeting of the sub-committee of the Cinematograph Committee, Imperial Education Conference, was held at the Board of Education on Thursday, November 8. There were present: Lord Gorell (chairman), Sir Oswald Stoll, Mr. F. Norman-Wright (School and University Films, Ltd), Lt.-Col. A. C. Bromhead (British National Film League), Mr. C. M. Hepworth (Hepworth Picture Plays, Ltd.), Mr. S. Rowson (Ideal Films, Ltd.), Major V. S. Bryant (Science Masters' Association), Mr. A. W. Allen (Association of Directors and Secretaries of Education), Mr. W. Mark Webb (Selborne Society), and Mr. E. Young (Geographical Association).

Apologies for unavoidable absence were received from Mr. G. T. Hankin (Historical Association). Major W. MacLean (secretary) was prevented from attending by illness.

The Chairman read a letter from Mr. Hankin suggesting three solutions; first, that information be collected as to the use of the kinematograph in other countries for purposes of education; secondly, that associations of teachers of individual subjects, *e.g.*, history, geography, modern languages, etc., should be invited to inquire into the possibilities of the use of the film for teaching those subjects and to state their requirements; and, thirdly, that a memorandum should be prepared providing technical information as to the present state of projectors, films, etc., for class-room purposes, and also information as to the general educational value of the film from the psychological side. These three resolutions were taken as the basis of general discussion in which all members took part.

Oswald Stoll's Offer.

Sir Oswald Stoll read a short paper urging that a company should be formed to produce educational films and that a demonstration should be arranged, if possible, in connection with the January Conference of Educational Associations. He expressed his willingness himself to produce for such purpose 4,000 feet of educational film. Mr. Rowson inquired whether these suggestions could be regarded as falling within the scope of the committee, and the Chairman noted that though it was within the power of the committee to recommend their adoption it was not possible for the committee either itself to form a company or to arrange for the production of films. He pointed out, however, that the work of the committee in no way limited private initiative and that some such steps as outlined by Sir Oswald Stoll seemed necessary stages in the development of the educational film.

The Film in School Work.

After full discussion it was agreed:

(1) That a statement should be prepared by the film representatives present, Mr. Hepworth agreeing to make a draft and convene a meeting of the other representatives to discuss and agree on it (*a*) giving full information for the teaching profession as to the present technical state of the projector and film for class-room use, and (*b*) asking for information as to scholastic requirements.

(2) That Mr. Young should draw up a request to accompany the above to the teaching associations and other bodies to consider a report upon the possibilities of the film in school work.

(3) That as much information as possible as to what was being done in scholastic institutions in foreign countries should be collected, collated, and made available. Mr. Twentyman, Librarian of the Board of Education, who was present in Major MacLean's place for part of the meeting, kindly undertook to make inquiries: the Chairman agreed to a request that he should write to Mr. Will Hays for information as to the use of the film in American schools, and the film representatives undertook to supply the sub-committee with such further information on the subject as was accessible to them.

A wish was generally expressed that Sir Sidney Low (Imperial Studies Committee) should be added to the sub-committee, and the Chairman undertook to invite him to attend. It was further decided to invite the Headmasters' Conference to be represented on the full committee, and that, if they accepted, their representative should also be invited to be a member of the sub-committee. Major Bryant stated that he understood the headmaster of Haileybury was interested in the subject and would probably be willing to serve.

It was agreed that the next meeting of the sub-committee should be held at the Board of Education on Wednesday, November 28, at 3 p.m.

BRITISH FILM WEEK

HULL'S RESPONSE

HULL has been included in the itinerary of Mr. Victor Davis, who visited the city on November 1, and met the members of the C.E.A. at the Grosvenor Hotel and then placed before the members the scheme for a British Film Week.

He met with a very favourable reception, and the president, Mr. R. Freeman, welcomed him to the branch.

Numerous questions were put and replied to by the speaker, particularly that relating to the 5 per cent.—the 5 per cent. was not part of, but based on, the contract price of the films. It was, therefore, up to the exhibitor to make the best bargain so as to secure his films at the cheapest figure, because on that the five per cent. was based.

A cordial vote of thanks to Mr. Davis was carried.

It was resolved by those present to give support to the movement. Hull's film week is February 18, 1924.

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Scene from "The Naked Man."

THE cast of the Stoll version of Temple Thurston's "Sally Bishop" is a particularly fine one; for in addition to Henry Ainley and Marie Doro, who fill the leading rôles of pursuer and pursued, Sally's loyal, but rather forlorn, friend Janet is being played by Florence Turner, and the landlord and landlady of the boarding house where Sally and Janet share a bedroom are personated by Sydney Fairbrother and A. Bromley Davenport respectively. Then there is Mary Dibley, in the rôle of Mrs. Priestley, the woman who suffers torture in the divorce court at the hands of Traill till Sally intervenes, and Valie as Miss Standish Rowe, the Society girl whom Traill is almost induced by his sister to marry. "Sally Bishop" is nearing completion, and it is believed that it will prove to be a particularly powerful human drama. It is full of poignancy, but it has the happy ending so beloved by the general public, and as Maurice Elvey, its producer, says: "Although it is the oldest story in the world—the story of a man "getting off" with a girl—it is so big in its human qualities, so different in its working out that it should appeal to all classes, provided only that I can get it over."

A Wedding Film.

It is of interest to note that the Industrial and Educational Films, Ltd., took a complete film of 700 feet of the wedding of H.R.H. Crown Prince of Sweden to Lady Louise Mountbatten on Saturday last. The film was printed and titled in Swedish, copies being sent direct by aeroplane to Stockholm, where they arrived at 3-15 on Sunday afternoon. They were shown in twelve kinemas in Sweden the same day.

Round the L

Activities and Projects

Demand for B. & C. Productions.

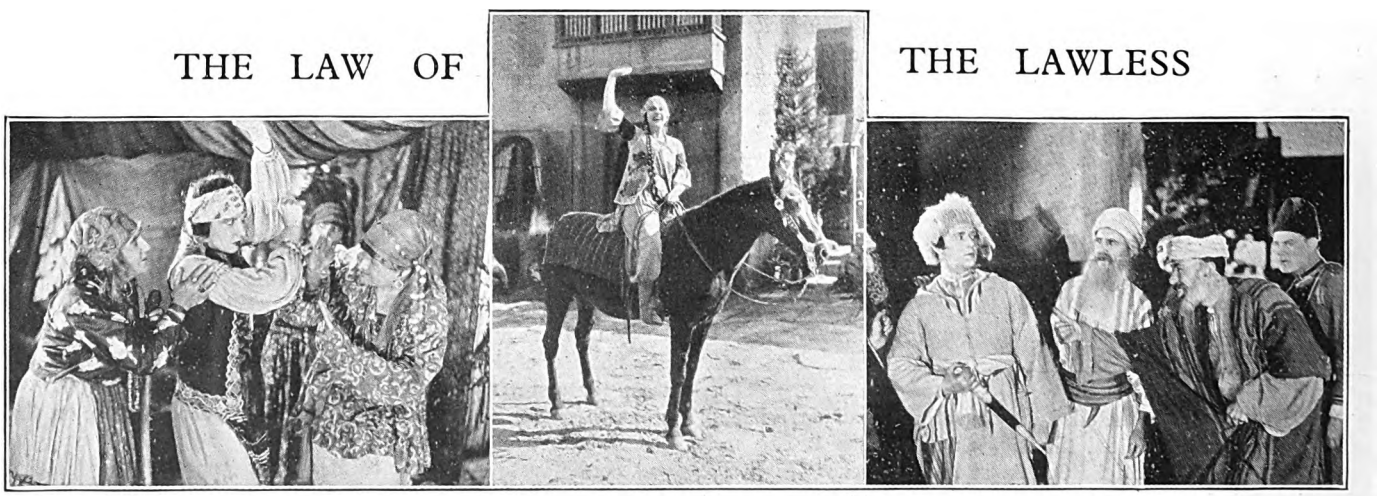
We have this week interviewed Mr. J. Hagen, sales manager for the B. & C. Film Co., Ltd. He tells us that there is a great demand for their two latest productions, "Heartstrings" and "The Audacious Mr. Squire." He informs us that they are being inundated with inquiries for the latter production, not only because it is an excellent comedy-drama, but because the star, Mr. Jack Buchanan, as everyone knows, is particularly popular in the Metropolis. Under special conditions, both films are available for British Film Week.

Bebe Daniels in New Realart Film

Next week's "Realart" picture to be trade shown by the Gaumont Company, Ltd., at the New Gallery Kinema on Thursday, November 22, is "Class," featuring Bebe Daniels. It is of the lightly dramatic order of entertainment, and is adapted from a story, "You Never Can Tell," one of a series written by Grace Lovell Bryan, and published in the popular American weekly, "The Saturday Evening Post." The drama is built up on variations of the theme, "clothes make the woman," and Miss Daniels, as a girl from the slums, who sets out to find a rich husband and gets her first opportunity to wear fine clothes as a mannequin, only disproves the old saying by appearing equally charming both in common clothes and in the finest creations of the modiste's art. The latter gives opportunity for a good mannequin display which should please the ladies. Miss Daniels' leading man for this picture is popular Jack Mulhall, and Chester Franklin directed the production.

Charles de Roche in Dalton Picture.

Described as a thrilling tale of gipsy and Tartar life along the shores of the Danube, "The Law of the Lawless," Dorothy Dalton's new Paramount vehicle, is notable, among other things, for the American screen dêbut of the well-known French stage and film actor, Charles de Roche, who is called upon to do a number of "stunts." Theodore Kosloff and Tully Marshall also are featured. Adapted from the story by Konrad Bercovici, the picture was directed by Victor Fleming. It will



Scenes from Famous-Lasky's new offering for trade show during next week in London and several provincial centres.

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London Trade.

of the Renting Houses.

be trade shown by Famous-Lasky on Tuesday, November 20, at the New Gallery Kinema, at 11 a.m.

Norma Talmadge's Ambitious Film.

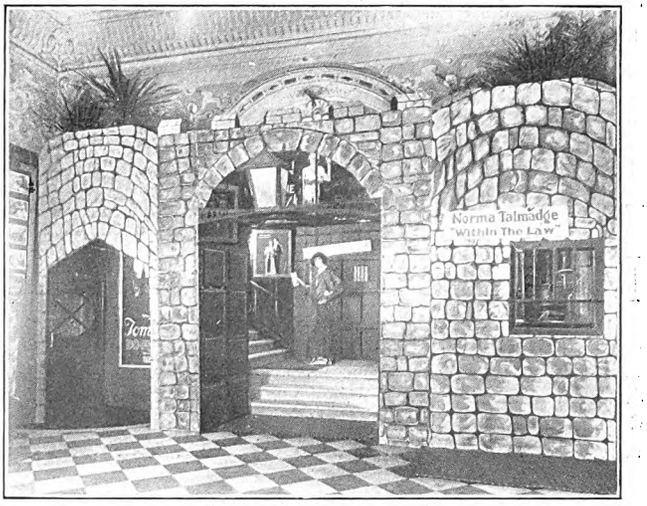
In "Ashes of Vengeance," First National have what is everywhere reported to be Norma Talmadge's most ambitious screen production to date, both from the angle of the opportunities the picture affords this popular star and the magnificence and massiveness of the settings. An indication of the time and care Joseph M. Schenck devoted to this production lies in the fact that some nine months were devoted to the picture in the studio. Originally 48 interior sets were built in representation of magnificent scenes in the Louvre Palace Ballroom and the great hall of Briege Castle. The scene depicting the massacre of St. Bartholomew's Eve called for the employment of over 2,000 extras, costumed for the period. This scene is recorded as one of the most realistic and lavish spectacles the screen has yet seen.

"The Footlight Ranger."

Buck Jones, the Fox star, who is rapidly gaining popularity, is featured in "The Footlight Ranger," which the company announce for trade show at the New Gallery Kinema on Monday next, November 19, at 11 a.m. The cast, which includes the charming and accomplished Fritzi Brunnette, contains the names of Otto Hoffman, Henry Barrows, Lillian Langdon, and Eugene Pallette.

Pola Negri in "Gipsy Blood."

The dates for the provincial trade shows of the latest Pola Negri film to be offered to exhibitors will shortly be announced. Entitled "Gipsy Blood," this film was made under the direction of Ernst Lubitsch, and features Pola Negri as Carmen, a Spanish gipsy, who encourages the love of a soldier, whilst transferring her affections to a toreador. The scenes are set in old-world Seville, with its quaint old streets, dazzling women, brave toreadors, and sinister smugglers. Against these backgrounds Pola Negri is said to enact a part which is certain to live long in the minds of those who witness the film. A thrilling bull-fight is introduced towards the end of the film, for which several leading Spanish toreadors were engaged. Pola Negri has already a large following in this country, but it is certain her admirers will admit that she lives Carmen in "Gipsy Blood."



Victor Sheridan is admittedly one of the smartest showmen in the business, and the above photograph will give some idea of the splendid lobby display which he arranged for the putting over of the First National Norma Talmadge subject, "Within the Law." The whole of the lobby was constructed to resemble a prison exterior, even the box office window having bars. A particularly clever throw-away was got out by Mr. Sheridan, one of which is seen attached to the wall, whilst another is being held by Norma Talmadge in the cut-out made from the six-sheet poster. Excellent business was done at the Marlborough.

European's Next.

European Motion Picture Co. will trade show in their private theatre on Tuesday and Wednesday, November 20 and 21, at 11 a.m. and 2-30 p.m. each day a Universal special attraction, entitled "Railroaded," starring Herbert Rawlinson. It is said the play is built round the life of the "crook" son of a noted English judge, and is filled with dramatic situations. The cast in support of the star includes such well-known players as David Torrance, Esther Ralston, Alfred Fisher, Lionel Belmore, and others.

"The Money Habit."

It is a matter for regret that Granger's Exclusives have been obliged to postpone the trade show of their first Commonwealth picture which has the title of "The Money Habit." Up till last week it was quite thought that the film would be finished in time for showing on the date fixed, but, unfortunately, some very foggy weather intervened, and rendered it impossible to shoot the scenes with that degree of definition which characterises the rest of the picture. Thus the trade show stands postponed until a date not yet fixed.

THE HUNCHBACK OF NOTRE DAME

Scenes from the big Universal picture which will begin a run at the Empire Theatre, Leicester Square, on Monday next.

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Victor Davis at Plymouth

Local Exhibitors on Quality of British Films

From our Plymouth Correspondent

MEMBERS of the Devon and Cornwall Branch of the C.E.A. assembled at Andrew's Picture House, Plymouth, on November 6 to hear Victor Davis speak on the British Film Week. Plymouth, Devonport, Torquay and Mid-Cornwall were represented, and the chair was taken by J. Barclay Binmore, vice-chairman of the branch, because Mont. Gilpin, the chairman, was detained by important business, but succeeded in reaching the meeting by the time the speaker was well under weigh.

After detailing the work of the British Film League and the huge amount of publicity that would be given to British pictures, Mr. Davis said that the proposed broadcasting of the Prince of Wales's speech and of the speeches of the Dominion Premiers would result in 750,000 broad-catchers hearing all about British Film Week, and they would become advertisers of British films. As to the quality of the films to be offered, exhibitors were rightly asking for information, but they could feel on safe ground in this regard. The members of the British Film League assured him that they had put every ounce of their ability in the pictures they were offering because they recognised they were going to challenge comparison with American and other pictures, and they wanted to win public opinion. They were going to make a great appeal to the British public, and he believed the British public was going to respond.

Key Theatres.

Mr. Davis's remarks on the key theatre aroused considerable interest. The term, he said, had come to have a very sinister meaning for their trade. In the United States the great film producing syndicates had now reached such a level of development and keenness in capturing the public that they were securing key theatres for the showing of their films. What was happening in the United States was also beginning to happen here, and, as an illustration, he quoted a case that had occurred in South Wales. Times had changed. In the old days the American producers never thought about England. They made the most of their films in America and then sold them for a song in this country, and renters and exhibitors made a profit from them. But now things were different. The Americans brought their films over and £50,000, £60,000 and £100,000 were paid for film hire.

Patriotism and Profits.

Mr. Davis proceeded to say that if they talked to a business assembly about patriotism, especially to a trade that had been down in the deeps as the kinema industry had been, the temptation was to say: "We want to talk about profits, not about patriotism." Yet he never met a single exhibitor who, if you scratched him, did not show John Bull underneath, and if two films of equal merit, one British and the other American, were placed before him, he would have no hesitation in booking the British. The reason the Prince of Wales was associating himself with British Film Week was not to identify himself with a particular trade, but to encourage British film production. It was a fair inference to draw, was that the rulers of this country were getting really concerned because no less than 85 per cent. of the films shown in British kinemas were American and represented the sentiment and ideals of people who, however much related to us, were yet divided from us by sentiment and keen differences, while only 16 per cent. represented our own sentiment and ideals. Will Hays had proclaimed that the American producers were going to sell America to the whole world through their pictures. It was, therefore, not surprising that our rulers were feeling that the insistent appeal to our people, through the pictures, was going to do us considerable economic harm. In Mr. Davis's opinion it was because of this that the Prince of Wales was giving his great prestige and help to the industry to produce bigger and better films.

Mass Advertising and the Small Man.

Replying to H. J. Watkins, who asked whether exhibitors in small towns would be included in the mass advertisements of the big centre or whether they would have to make their own arrangements, Victor Davis said that his experience was that the exhibitors in the small places were keen on being included in the mass advertising of the centre to show they were really in this big British week and would also do their usual advertising in their local papers.

British Films That Have Made Good.

The Chairman made a very interesting contribution to the discussion. He argued that the British Film Week was of paramount importance to exhibitors because at last the British film was coming into its own, particularly the Betty Balfour pictures and films of a similar type now coming from the British studios. These films were fit to rank with the world's best. During the last few months they had had splendid examples in "Dick Turpin's Ride to York" and "Squibs Wins the Calcutta Sweep." His experience of this class of British film was "complete success," and he believed that his opposition houses that had shown them had also experienced success. In every way these productions were equal to anything they were getting from America. His view was that the British screen was suffering from an overdose of American films. Further, some of the stuff they were getting from America was scarcely in keeping with British thought. American propaganda on the screen had just about reached its height. In numbers of American pictures "America" was plastered all over and around them. He was confident that British people wanted substantially more "British." For this reason, in helping British production, exhibitors would be doing something for the British nation as well as for their own business and industry.

Postponing a Serial.

R. Eady raised the question whether they were going to show all British films during the week or did it simply mean one feature? He explained that when the film week was first mooted he said to himself, anything British was good enough for him, and even at the present time he was booking British films as far as he could. When the first date was announced he arranged his book so as to make his whole program British, and to enable this to be done he postponed his new serial, which was American. Then came the "wash-out," and he said to himself: "Hang British Film Week, let it go." But when the new date (March 10) was announced, he changed his mind and again booked British films, but had not done so for the whole program.

In reply, Victor Davis said the intention was to have as much British as they could make it. They could not, of course, break an American serial, but anyone showing two features could book British features, and that would be regarded as a British program.

(*Continued at foot of next page*)

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Mr. T. P. O'Connor in Birmingham

"A Code of Censorship Jurisprudence"

From our Birmingham Correspondent

MR. T. P. O'CONNOR, M.P., the President of the British Board of Film Censors, has just paid a successful visit to Birmingham, where he addressed two large gatherings of business men on the future of the kinema and the methods of the Board of Censors.

At the Queen's Hotel Mr. O'Connor met the members of the Birmingham Business Club, and in introducing "T.P." to his fellow-members, President F. J. L. Hickenbotham dealt with the effect of films upon children. While he was fully aware that films which were quite suitable in every way for grown-ups might not be suitable for young children, what he would like to see was certain afternoons and evenings set aside, when pictures particularly suitable for young boys and girls should be shown.

Mr. T. P. O'Connor said one of the greatest difficulties of the kinema industry and the Board of Censors was the child. So far as objectionable pictures were concerned, however, it was up to any man or woman in the country to write to him regarding any film that they considered objectionable, and immediately he would order a full inquiry into the whole of the facts, and either have the film withdrawn, changed, or he would defend the decision of the Board of Censors.

Three-quarters of the licensing authorities in the country had decided to accept the Board's decisions as binding upon them, and if they had 100 per cent. of the authorities agreed to the same principle, which was a just principle, they would have behind them the same authority as a State instead of a voluntary body. Could he, he asked, exclude crime and unpleasant things altogether from the film? Was it safe, on the other hand, to give a daily newspaper, or even some of the weekly papers, into the hands of children? Some of them were almost entirely occupied with crime, divorce, and the like. "You cannot," said Mr. O'Connor, "lay down a gospel with regard to the films any more than you can in regard to a play or a newspaper or book." They had to face that fact. They could moderate it and control it, and keep it in the limits of decency, but entire exclusion was impossible. "You must," he went on, "have the tragic, sorrowful and unpleasant in some films in certain limits, as you must in every artistic production, and you cannot exclude it from the film any more than you can from the theatre. The film was the domestic amusement of the country, and partly because of its cheapness father, mother, and children went together. Therefore he had to be more careful than the dramatic censor, but, at the same time, the amusement of the child was the main feature."

The kinema, he further asserted, was only in its infancy. It should be applied much more widely. If he were Minister of Education he would try to make the kinema a part of the school curriculum in this country. When teachers spoke of the rivers of Russia and the principal towns of France, they should not teach the subject in a series of words which meant nothing. They should throw the rivers and the towns on to the screen, and appeal to the child's eye as well as the ear. Things seen impressed the mind much more than things heard, and if this method were adopted he believed children could be taught more in two years than they could be taught in four or five years under the present system.

Addressing the Birmingham Rotary Club at their weekly luncheon, Mr. T. P. O'Connor, after detailing the methods adopted by the examiners of the Board of Censors, declared they were endeavouring to create a code of censorship jurisprudence. It was something to be proud of that their code of jurisprudence was beginning to be accepted as a model for censorships in all the countries of the world. They might reject a film on the ground that the theme was wrong, and they might suggest that certain scenes should be eliminated. In regard to crime films he had laid down the rule, to which they held inflexibly, that they would not have in a film any representations of the arts of crime. At the same time they must not expect a film to be a Sunday school entertainment.

VICTOR DAVIS AT PLYMOUTH—*Continued.*

Speaking on the subject of key theatres, R. Eady said two big American firms had been casting envious eyes on kinemas in Plymouth. Within the last month he had had overtures made to him to run their pictures at the Palladium, and was offered very advantageous terms. American firms had also been offering good pictures at ridiculous prices for screening during British Film Week. Why he was supporting the British Film League was, because if the American producers could squeeze British pictures out of the market, they would have the field largely to themselves and be able to charge exhibitors what they like. As long as British producers could produce such films as "Squibs," exhibitors would have something worth showing. If, therefore, they could get the British film industry on its feet, exhibitors would be protecting themselves. In the old days they could get films at cheap prices, but now an ordinary program film was brought over to London, boomed and shown at a theatre, at great cost to houses which were far from being full of paying patrons; in fact, the paper in the house rustled so that you could not hear the orchestra. The money lost over this advertising boom in London had to be paid by the provincial exhibitors, and a picture, which on its merits was not worth more than £20, was priced at something like £200.

It was unanimously resolved on the motion of Harry Harcourt, seconded by R. Eady, that the members support the British Film Week and recommend their fellow exhibitors to do likewise; accept the recommendation of the Council that the five per cent. rebate on film hire be returned to the branches for the purpose of collective advertising; and recommend that each member sign the letter drawn up by Victor Davis pledging exhibitors to book British films and authorise its circulation to the branch. Victor Davis was warmly thanked on the motion of J. P. Moore, seconded by H. Watkins.

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IDEAL'S GREAT NEW ACQUISITION.

Ivor Novello, Mae Marsh and Carol Dempster figure in D. W. Griffith's new picture, "The White Rose," which Ideal Films will be showing to the trade at the New Scala Theatre, on Monday, November 26, 1923.

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What the Press think of 2 Films shown by STOLLS for the All British Film Weeks

STOLL

THE REST CURE.

George Robey amply demonstrates that we have in England a slap-stick comedian worthy to rank with the best American star in this kind of screen work. In the rôle of the henpecked and neurotic husband, his extraordinary facial expressions, and the clever way he emerges from the embarrassing situations created by the too-enthusiastic villagers, George provides a feast of irresistible humour. A crowded audience at the New Scala gave an enthusiastic reception to the initial screening to the Trade. It is certainly a showman's picture.—**THE CINEMA.**

THE REST CURE.

We have all been waiting to see how George Robey would "shape" on the screen. in view of his great success on the stage, there were some who rather feared for him in a new medium, but, after having seen "The Rest Cure" I can say that all these fears may be dismissed. Robey is as funny on the screen as he is on the stage. He is a complete success, so much so that in his "business" he has many tricks which can teach most American comedians their trade . . . . Robey in this film is a sheer joy. He provides a delightful entertainment, in which he is splendidly seconded by Sydney Fairbrother as the wife. Altogether "The Rest Cure" is a very happy entertainment.
—**THE REFEREE.**

THE ROYAL OAK

History and romance have seldom been better interwoven, and the vividness of the action conveys the atmosphere of the stormy times of the Protectorate excellently. Care has been taken to obtain some really fine battle scenes, both in Worcester streets and in the open country, and the locations are very well chosen. A picture which should please most audiences. The names of Betty Compson, Henry Ainley, Henry Victor, and Clive Brook, all in a good British historical drama with Cromwell and Charles I. among the characters, should effectively draw all sections of the public.—**KINEMATOGRAPH WEEKLY.**

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The Royal Oak

"should please most audiences"
Kinematograph Weekly

THE ROYAL OAK.

The Battle of Worcester and the rout of the Royal forces is very well suggested, and the producer has gained in effect by the restraint of his methods. The settings are chosen with artistic taste, and present lovely pictures of typical English scenery.—**BIOSCOPE.**

THE ROYAL OAK.

"The Royal Oak" may be written down as one of the finest productions which Stoll have so far offered us. No serious criticism may be made of this sincerely conceived and beautifully executed photoplay of one of the most romantic and vivid portions of English history; rather is it our opinion that the delight of the photography, the competency of the acting, and the highly intelligent significance of the direction form a combination providing a rare achievement in the story of a British picture-making. Reference to the production would not be complete without mention of the commendable crowd-work in the extremely realistic battles waged in the narrow streets of Worcester—this is very finely done.
—**CINEMA.**

THE ROYAL OAK.

"The Royal Oak" tells a story of the escape of Charles II. after the Battle of Worcester. Henry Victor makes a romantic Charles and Henry Ainley a magnificent Cromwell. Maurice Elvey's direction is excellent in its sense of action, its fidelity to the spirit of the times and its handling of crowd work. "The Royal Oak" is real, rousing romance.—**SUNDAY PICTORIAL.**

THE ROYAL OAK.

In this film there is every element of popularity. The story is sufficient, the sets are splendid, the direction, especially in the handling of crowds, is very good indeed. Henry Ainley makes a fine, virile Cromwell, and Betty Compson is adorable as the heroine who plans the king's escape. Miss Compson has never done so spontaneous work in America, which is yet another tribute to the artistry and humanity of English production.—**THE REFEREE.**

THE ROYAL OAK.

Mr. Maurice Elvey had the rare distinction of being called before the screen at the New Scala Theatre after the showing of "The Royal Oak," an historical filmplay based on the escape of Charles II. from the Roundheads, which he has produced for Stoll's. The honour was deserved.
—**WESTMINSTER GAZETTE.**

THE ROYAL OAK.

This picture should be shown free in most American studios, because it would teach many American directors what a real English costume photoplay should be. When one compares the virile Cromwell of Henry Ainley and the vivid heroine of Betty Compson in this film with the mere vulgarities of many American costume films, one is not in doubt as to whether English or American studios are the more inspired by delicate feeling for romance.
—**DAILY GRAPHIC.**

THE ROYAL OAK.

There may be two opinions about the strength of the plot, but there can be none about the excellence of the photography or the charm of some of the settings.
—**DAILY EXPRESS.**

STOLL

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The Rest Cure

"a feast of irresistible humour" *Cinema*

THE REST CURE.

His face in repose is unconsciously funny in its seriousness, and that should make him a great success in film work. "The Rest Cure" will be found quite an amusing entertainment when it is released for the British Film Week. —DAILY NEWS.

THE REST CURE.

George Robey, it must be admitted at once, has a film face. The famous eyebrows photograph, "like a million dollars," and George's facial contortions seem to have been made for the camera. He is certainly a "find" in the field of film comedy, for, in spite of a rather thin story, he packs "The Rest Cure" full of laughs. It is evident from this picture that George Robey will add very materially to the gaiety of the screen.—DAILY GRAPHIC.

THE REST CURE.

In America "The Rest Cure" would be called a super comedy. Here we take it in our stride, which is yet another proof that in England we have more sanity and more artistry in film production than in America. — SUNDAY PICTORIAL.

THE REST CURE.

As an exponent of "slapstick" comedy Mr. Robey proves himself the equal of the most illustrious of the American "stars." His performance is exceedingly clever.—DAILY TELEGRAPH.

THE REST CURE.

Since it perpetuates the Robey tradition, even to the famous eyebrows and clerical hat, it is sufficiently funny, but there is in it an undertone, likely to be missed by the general public, which suggests that Mr. Robey, if he wished, could be a great screen actor.—DAILY EXPRESS.

THE REST CURE.

This subject (the first shown out of four) contains much that is funny and reveals Robey as a real screen proposition. Good booking on star's name.—THE KINEMATOGRAPH WEEKLY.

THE REST CURE.

His name and the always efficient production of A. E. Coleby will ensure "The Rest Cure" a box-office success. All audiences will extend an affectionate reception to so popular a favourite.—BIOSCOPE.

STOLL

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THE REST CURE.

A laughable film depicting the supposed home life of the great George. . . . It is a good film, with little artificiality, and it is likely to be well received on that account.—**MORNING ADVERTISER.**

THE REST CURE.

There is no mistaking the fact that he scores a great success—one can only hope that "The Rest Cure" is the forerunner of more Robey pictures, in which the comedian may reach even greater heights.—**THE FILM RENTER.**

THE ROYAL OAK.

This fine, historical panorama, in which the human interest never flags.—**SUNDAY EXPRESS.**

THE ROYAL OAK.

For its historical value and interest there should be a welcoming public for the picture.—**THE FILM RENTER.**

THE REST CURE.

How he discovers that life at home with his eight noisy children is preferable to a life of rural simplicity is convincingly explained in a series of funny episodes.—**DAILY MIRROR.**

STOLL

Support British Pictures — and British Pictures will support you

THE REST CURE.

"The Rest Cure" is a clean and amusing contribution to screen comedy distinguished by exceedingly good photography.—**YORKSHIRE EVENING NEWS.**

THE ROYAL OAK.

Would that there were more pictures of the distinction and quality of "The Royal Oak," it should do much to foster faith in home film production.—**GLASGOW EVENING NEWS.**

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Trade in the Yorkshire Territory.

Exploitation of Films—Social Side of the Exchange—Tom Mix to Visit Leeds—Pars from All Quarters.

YORKSHIRE exhibitors have, in the past, been notoriously backward in the arts of "boosting," exploiting and presenting films, but there has been something of an awakening lately, and some of the renting firms have not been slow to notice and take advantage of the change. Only the other week Mr. Horace Judge, the publicity chief of First National, was in Leeds, along with his exploitation lieutenant, Mr. George King, in connection with "Potash and Perlmutter," which is being screened this week at the Scala Theatre. Their chief business was to arrange a "tie-up" with a big local store in the nature of a shop window display. Newsagents were also fixed up with "Potash and Perlmutter" stamps for the papers they sold, and the town was flooded with little cards quoting the sayings of Potash and Perlmutter.

Last week Mr. Albert E. Warren, of the publicity staff of the Famous-Lasky Film Service, was in Leeds to render any assistance possible to Mr. Noel Rhys, of the Majestic Picture Theatre, in connection with this week's screening of "Adam's Rib."

Exhibitor's Son as Film Vocalist.

Fred Parker, the manager of the Coliseum, engaged little Jack Hopkins, the thirteen-year-old son of Harry Hopkins, manager of the People's Palace, to sing the Coogan song, and each evening up to the time of writing the youngster has had a wonderful reception. In Monday night's second "house" there were nearly 3,000 people, but when the lad got up to sing they were as still as in a church, and at the end of the song gave him a thunderous round of applause. Alec Tinker was present, and, to give the boy's voice a backing, he joined in the chorus, which had to be repeated four times, the audience joining in.

Quartette for "The Prodigal Son."

Since Mr. Denham, of the Lounge at Headingley, put over "The Prodigal Son" with a choir, similar presentations have been given all over the county. Mr. B. Caverson, of the Gaiety Picture House, in Roundhay Road, Leeds, engaged the Leeds Lyric Quartette, and with the special music arranged by his musical director, Mr. Philip Jacobs, quite an artistic presentation was given.

Fifty 48-Sheets for One Film.

Mr. Brinley Evans, the well-known Hull exhibitor, may be said to have painted his town red last week for his screening of "Whom the Gods Would Destroy." For a concurrent run of the film at three theatres in the town, which he controls, he put out about fifty 48-sheets—an unusually big order for posters for one film, surely.

Lunched with the Prince of Wales.

About half-a-dozen Leeds exhibitors were up in London last Wednesday for the British Film Week Luncheon, at which the Prince of Wales was present. They were Messrs. A. Cunningham, L. Denham, J. F. Tidswell, Kaye Aspinall, and Owen Brooks. Mr. T. Herbert Kaye, of Huddersfield, was also present at the luncheon.

Social Side of the Exchange.

Now that winter is here the social side of the Yorkshire Cinema Exchange is not being neglected. There was a very happy convivial gathering in the shape of a smoking concert in celebration of the Armistice last Saturday night, and there is a prospect of one or two whist drives in the near future.

The lists for the Christmas Billiard and Snooker handicaps are now quickly filling up. You are urged to look quick and get your name down before the closure is applied.

Postponed to Monday Next.

Owing to unforeseen circumstances, two events announced in last week's FILM RENTER as due to take place last Monday did not take place. Mr. W. W. Jay, of Fox Films, was not able to remove to his new offices at Trinity House, Commercial Street, owing to some delay on the part of workmen. The removal takes places this week-end.

The new Majestic Picture House at Malton was not opened because the local magistrates insisted on seven clear days elapsing after the job is completed by workmen—rather a stupid rule when, as compared with conditions in Leeds, one remembers how fine things were necessarily run for the opening of the Scala Picture Theatre.

Tom Mix to Visit Leeds.

By the way, I may say that Mr. W. W. Jay, the Yorkshire manager of Fox Films, is still anticipating a visit to Leeds from Tom Mix. If he visits any provincial towns he will most surely visit Leeds. Fred Parker, of the Coliseum, has sent a special invitation to Mix to visit his hall, which accommodates nearly 3,000 people, who are never so pleased as when Tom Mix is on the screen.

Leeds Artist's Model Filmed.

Leeds exhibitors, as well as the general public, will be interested to learn that Mr. Jack Palmer, a model engaged at the Leeds School of Art, takes a part in the forthcoming production of "The Model's Dream," which is being produced at studios at Ilford.

From All Quarters.

Mr. W. W. Jacobs, the well-known author, was present at a Leeds trade show last week of three film comedies based on his stories. See article on another page.

Mr. John Lambert, of the Wellington Film Service, and a well-known exhibitor, has been appointed vice-chairman of the Libraries and Arts, and also of the Templenewsham Estate Committees of the Leeds Corporation.

Mr. A. M. Kaye, the popular little "chief" from Ideal Films' headquarters, was in Leeds last Friday and renewed acquaintance with his numerous friends at the Exchange.

NORMA TALMADGE in "ASHES of VENGEANCE"

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Round the Manchester Trade.

THE WEEK'S ACTIVITIES IN THE NORTHERN CENTRE

Blattner's Enterprise—A Film Competition —West Lancashire C.E.A.—"Bobby" Booth at Gaumonts.

By "THE FILM RENTER" REPRESENTATIVE

THERE is no doubt that Mr. Blattner, of the Gaiety Theatre, is a believer in publicity as a means of pulling patrons to the pay box. In order to inform the public of the coming of First National's big comedy special, "Potash and Perlmutter," which is playing at this theatre this week, he used the following advertising material: 20,000 single-leaf handbills; 10,000 special postcards; 10,000 novelty throwaways; 7,500 jewellery novelties; 60 32-sheets; 110 16-sheets; 500 hanging cards; three times as much newspaper space as usual; and also had a special 5,000 edition of a local newspaper run for his benefit bearing the announcement that "Potash and Perlmutter" were coming, boldly splashed diagonally across the front page in two-inch letters. George King, First National's exploitation man, assisted Mr. Blattner in these many directions, and was also successful in arranging a kinematograph window display, similar to that recently seen at Messrs. Selfridge's, Oxford Street, in one of the big stores in Manchester—Messrs. Goodall's, Theatre Furnishers. These wide-awake people dressed the entire window as a reproduction of the interior of a theatre, with brass orchestral rails, tip-up seats, plush curtains, as well as the screen from which the picture was projected. Through the combined efforts of Mr. Blattner and Mr. King, extensive news stories were obtained in all local newspapers, and when summing up the entire efforts put over on behalf of this picture, it would appear that Mr. Blattner's is one of the largest campaigns which has yet been arranged for any individual screening throughout the British Isles.

A Serial and a Competition.

Mr. Albert Lester has secured the serial, entitled "Nan of the North," featuring Ann Little, for Lancashire, Cheshire, and North Wales. A huge advertising campaign will be carried out in connection with this film, and it will be advertised to the public through the lay Press, and also pictorial matter will be displayed on hoardings. A competition has also been arranged in order to create a big public interest, and £3,000 is guaranteed in prizes, rising to £10,000. Competitors will be able to get all the necessary information and entrance forms for the competition from their local exhibitor. What the entrants have to do is to state which they consider the best ten episodes out of the fifteen. The success of this scheme is assured in view of the fact that in a similar competition with the "Sunday Pictorial" about six million people entered it.

A Chance for Keen Showmen.

The story of "Nan of the North," which has been written by Clive Pemberton, will appear in a large number of papers in serial form when the film is released, so that competitors will not only have the opportunity of seeing the film but also of reading the episodes week after week to help them with their efforts. This serial with a competition attached to it offers unlimited possibilities to keen showmen, and it is safe to assume that this will be one of the biggest successes of the year as far as exhibitors and the public are concerned. Approximately, the release date will be round about March, 1924, and, in the meantime, publicity will be constantly appearing in the Press.

Two Popular Features.

With reference to "Jessica's First Prayer" and "Little Meg's Children," two of Albert Lester's recent releases, these two films are meeting with such huge success that extra copies have been secured, and early dates can now be offered for these two films. As the dates are being snapped up it is advisable for exhibitors to send in their inquiries right away.

A Correction.

In our last week's issue it was reported that First National films are returned to the Manchester Branch for thorough examination and overhauling at the end of every *six changes*. It is now pointed out that every film is returned to the Exchange each change day, there to be examined, and to be retained until such time as it is in perfect condition. In addition, dates are reserved every sixth change for special cleaning and repair overhaul. Thus not only does every film receive careful attention before being sent out, but periodically it is withheld from issue in order that it may be thoroughly overhauled. This, we understand, applies not only to the Manchester Branch, but to every First National branch, all of which are completely equipped for the work. In addition, a travelling expert is employed to visit the branches and inspect the repair department in order to ensure that every film is in perfect running condition before being shipped to the customer. We take pleasure, in justice to First National, in correcting the paragraph, which, as stated last week, originated in the absence of Mr. Bennett, the First National branch manager.

West Lancashire C.E.A.

The West Lancashire Branch of the C.E.A. held a meeting at the Bull and Royal Hotel, Preston, on Wednesday last, November 7, Mr. A. Blacker presiding. Invitations were received with regard to the lunch which would be attended by the Prince of Wales in connection with British Fiilm Week. It was agreed that the delegates of the branch be Messrs. Blacker and Hargreaves. The following gentlemen were elected to the committee: Messrs. F. Foster, Cheminais (Ulverston), Houston (Morecambe), Carter (Preston), Charnley (Preston), Ainsworth (Preston), T. Graham (Blackpool), Mannock (St. Annes), F. Waller (Poulton), and Mrs. Routledge (Barrow).

The delegates' report was presented by Mr. Hargreaves, who also reported concerning the film, "The Covered Wagon," and his holding of the contract. Arrangements for British Film Week were explained by the organiser.

(Continued on page 34.)

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W. W. Jacobs in Leeds.

Impressed by Leeds Theatres—His Comedies Warmly Welcomed—A Chat on Films and Film Making.

From our Leeds Correspondent

MR. W. W. JACOBS, the well-known author, whose stories in British film form have made such very excellent comedies for the screen, was in Leeds last Thursday week for the trade show of three of the latest of his film comedies: "An Odd Freak," "The Constable's Move," and "The Convert"—held by Mr. H. A. Whincup, the Yorkshire agent of Artistic Films, Ltd.

Mr. Jacobs arrived in Leeds on the Wednesday evening accompanied by Mr. G. E. Redman, managing director of Artistic Films, and Mr. T. B. Kitson, a director of the company, and together with Mr. Whincup the party paid a round of visits to some of the Leeds kinemas, beginning with the Capitol at Meanwood, where "The Monkey's Paw" was being screened.

The Vicar of Meanwood (the Rev. J. McKee), in introducing Mr. Jacobs, paid a warm tribute to the wholesome, clean humour of his stories.

Mr. Jacobs, called upon for a speech, observed that if the audience had been led to expect something funny in "The Monkey's Paw" they would be disappointed. It would, perhaps, thrill rather than amuse. He added that if the Capitol was an example of Leeds picture houses, then Leeds had nothing to learn from London. The Lounge at Headingley (Mr. Leonard Denham's house) was next visited, and afterwards the Scala in town (Mr. Wm. Greenfield, general manager). "They are very fine theatres," said Mr. Jacobs. "I had no idea there were such beautiful kinemas in the provinces."

A Successful Trade Show.

The trade show on the Thursday morning was a great success. Mr. Whincup having booked the Cinema Exchange shows for a special All-British Film Day, there was a good turn-up of exhibitors, who all agreed that the comedies were first-class.

Following the trade show an informal luncheon was held at the Exchange at which there was a representative gathering of Yorkshire exhibitors.

Mr. G. E. Redman and British Films.

Mr. Redman said it was particularly gratifying to have Mr. Jacobs, who was making his first visit to a big manufacturing centre, at such a function.

Mr. Redman said he had paid regular visits to America and studied the industry there. It was likely to prove a menace. He was not decrying American films, for they had sent out some wonderful stuff, and we should not be able to do without them, which facts applied to all foreign films.

"The Eternal Triangle."

Referring to American companies, he said the money was not going into films, but salaries to artistes and directors. These must come down, and it was due to this that the Famous-Lasky studios had been closed for seven months.

If the British film people gave good, clean, wholesome stuff it ought to be backed up. The public was "fed up" with the eternal triangle.

The Church's View.

The Rev. R. T. Newcombe, vicar of St. Michael's, Hull, who runs a little kinema there, where they also produce pictures, said he wanted to push the British film strongly. It was his pleasure to broadcast an address from London on Sunday night in favour of the British film, and he hoped to have more opportunities of doing so. The danger of the American film was not so much American competition as the spread of the ideas the films typified in this country. Some wonderful British films were being made: they came like a breath of fresh air.

Mr. Jacobs's Idea.

Mr. Jacobs also advocated the British film. The "eternal triangle" was too sickening, apart from the fact that one lost interest in it as one grew older. (Laughter.) They were not good, clean American ideas that were typified on those films.

Mr. Jacobs, in the course of an interview later, said he went to "the pictures" now and then, but he demonstrated in the course of the chat that he has ideas on most things concerning films.

On Writing for Films.

Mr. Jacobs likes his connection with the kinema, and he also likes being associated with grand opera. "It is rather novel for a poor novelist," he said, in reference to Dame Ethel Smyth's opera, "The Bo'sun's Mate," which is based on his story.

He had not been asked to write a story for an opera; and he also said he had not considered writing anything for the films first, to turn into a story afterwards, although the suggestion had been made to him.

"The medium is different," he said. "I think mostly in dialogue, which is utterly opposed to kinema production, where the less sub-titles and remarks there are the better.

"My work is story-writing, but if these good people can make films from my stories, all well and good."

Author, Scenario-writer and Producer.

Mr. Jacobs said he thought an author should give all the assistance to the producer that the producer was willing to receive. In his case the scenario was submitted to him, and any difference with his view was a matter of discussion and usually the producer was able to give good reasons for any suggested alteration.

Mr. Jacobs observed that much of the credit for the success of a film was due to the writing of the scenario, which is a highly technical matter. "I have not learnt to think that way yet," was his remark.

"I don't think American film producers can teach our British film producers much, except it be in the way of spending money and paying very large salaries," said Mr. Jacobs.

The Happy Ending.

With regard to the conventional "happy ending" of pictures, Mr. Jacobs thought that this was necessary in very tragic stories and that was why a dream scene was introduced at the end of "The Monkey's Paw."

Mr. Redman pointed out that only one theatre in the country—the Marble Arch Pavilion, in London—had insisted upon a sad ending.

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ALLEGED PERSONATION BY KINEMA MANAGER.

A BARROW VOTING CASE

A RATHER unusual case arising out of the recent municipal elections was heard by the Barrow magistrates, when Harry Eric Ford, manager of the Walney Picture Theatre, Barrow, was charged with feloniously applying for a ballot paper in the name of William Catlin, who is the lessee of the Walney Theatre. Mr. J. R. Hanning appeared for the defendant.

The Town Clerk quoted from the Parliamentary Voters' Registration Act of 1843 to show that it was unlawful to personate another man at the poll and that any man doing this should be handed over to the police and committed for trial. After reviewing the evidence he said that he would have thought that a man like Mr. Ford would know that he could not vote for someone else. Mr. Catlin was registered as both a Parliamentary and a municipal voter, but Mr. Ford had only a Parliamentary vote.

Evidence was given that on the evening of the poll Mr. Ford went into one of the polling stations and when asked his address said "the theatre." He found that the voter in respect of the theatre was William Catlin. Ford was handed a voting paper and walked over to one of the booths where the voters marked their papers. A witness said he saw Ford mark his voting paper, and when he was about to put his paper in the ballot box he intercepted him and told the presiding officer that he was not the person he represented himself to be. This witness who was acting as a personation agent knew Ford as a public man and he also knew Mr. Catlin. When Ford was asked if he was Mr. Catlin he replied: "No, but I am his representative." He also said he thought he had a right to vote for Mr. Catlin as he handled his business. He was then arrested. After being taken to the Central Police Station the accused said: "I went to the schools and I saw one of the scrutineers and told him I had come to vote for Mr. Catlin, my governor. Until I had signed the ballot paper I was quite ignorant that I was in the wrong until I was approached by the presiding officer. I attend to Mr. Catlin's business on behalf of the Walney Theatre. Therefore I thought I was justified in voting on his behalf."

When charged, Ford said "I leave it to my counsel." He was remanded to the next Manchester Assizes, and bail was allowed, himself in £50, and one surety of £50, or two of £25.

(*Continued from page* 32.)

It was decided to write to the Postmaster-General on the question of facilities for obtaining entertainment tax tickets. It was explained that exhibitors living in outlying districts were not able to get tickets without going to what were more or less the key cities.

It was agreed that the next meeting be held on December 4 at the Palladium, Preston. The time of the meeting will be 3-30 p.m.

Gaumont's New Manager.

Mr. R. G. Booth, who has been for many years with the Gaumont Company, Ltd., and particularly identified with the activities of the company in Scotland as the manager of their Scottish branch, has been promoted to the managership of the Manchester Branch, and settled down in his new sphere of activities this week. Bobby Booth, besides being a keen business man, was very popular with exhibitors up North, and there is no doubt that he will very soon make himself *persona grata* with Lancashire exhibitors. He has a reputation for straight dealing and has always commanded the confidence of his firm's customers.

NO CLOSING DOWN FOR FIRST NATIONAL

STUDIOS BUSY WITH FORTHCOMING PICTURES

THE recent announcement that a well-known Los Angeles studio was to be closed for a period of ten weeks "on account of the mounting high costs of production and the over production of the past several months," holds no counterpart for Associated First National, according to Mr. Ralph J. Pugh, who states that his company's production program for the next six months is the most ambitious in the history of the A.F.N. organisation.

Pictures being made by A.F.N. units include: "The Swamp Angel," featuring Colleen Moore; "Lilies of the Field," featuring Corinne Griffith; "The Woman on the Jury," a picturisation of the emotional stage play now running in New York, and "Sundown," an epic of the cattle country.

The announcement further states that Norma Talmadge is to do "Romeo and Juliet," following the completion of her starring vehicle "Secrets," and that Constance Talmadge is to do "Alias Nora O'Brien" and "The Mirage," for release by the same company.

M. G. Levee is producing his fourth Maurice Tourneur special, "Torment," a screen adaptation of William Dudley Pelley's book of the same title.

Frank Lloyd, whose first independent production, "Black Oxen," co-featuring Conway Tearle and Corinne Griffith, is now being edited and titled, will soon begin Raphael Sabatini's "The Sea Hawk," a stirring tale of romance and the sea. The book stood for months as one of the six best sellers of fiction.

John M. Stahl, producer of "The Dangerous Age," which is a current First National attraction, is finishing "Why Men Leave Home." Soon he will begin production of "Women that Pass in the Night," a human interest drama from the pen of Frances Irene Reels.

The immediate Thomas H. Ince offerings include a farcical comedy, "Galloping Fish," and an historical epic, "The Last Frontier," a stirring drama of the West, dealing with the building of the first American trans-Continental railroad.

The Principal Pictures program to be released by First National includes the filming of Harold Bell Wright's widely-read novel, "When a Man's a Man."

From the Edwin Carewe unit will come "A Son of Sahara," a picture which the Los Angeles producing director is making in Algiers. A company, including Bert Lytell, Claire Windsor, Walter McGrail and Rosemary Theby, is now in Africa at work on this colourful story of the desert. On its completion Mr. Carewe will film W. B. Maxwell's "Ragged Messenger" for First National in London.

Rex Beach's stirring story of the oil fields, "Flowing Gold," is to be filmed as a Richard Walton Tully production. Joseph de Grasse is to direct it, and the two principal parts will be in the hands of Milton Sills and Anna Q. Nilsson.

Mr. Pugh also states that conspicuous contribution to the program will be made by the Eastern studios making First National pictures. George Fitzmaurice, who is now putting the finishing touches on "The Eternal City," scenes for which were taken in Rome, is to start in a few weeks on "Cytherea."

Richard Barthelmess, whose work in "Twenty-One" has just come to a close, is to be starred in "The Enchanted Cottage," and in an historical picture, "Nathan Hale."

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STILL BREAKING RECORDS!

The Triumphal Progress of

DR. MABUSE

The Sheffield & District Cinematograph
Theatres Ltd.,
Cinema House, Fargate,
Sheffield, Nov. 8th, 1923.

C. Last, Esq.,
Messrs. Granger's Exclusives Ltd.,
3, Albion Street, LEEDS.

Dear Mr. Last,

I really feel it is my duty to write and tell you of the truly wonderful six days' business we did at this Theatre with your film "Dr. Mabuse." I am convinced this great film, which is doubtless an exhibitor's "friend," can do big business anywhere, provided the exhibitor is alive, and lets his patrons know he has something really worth while for them.

As you know, queues in the afternoons are in these days conspicuous by their absence, but this was a daily occurrence with "Dr. Mabuse."

Kind regards and many thanks.

Yours sincerely,
(Signed) E. W. BASSIL,
General Manager.

Have *you* shown it?

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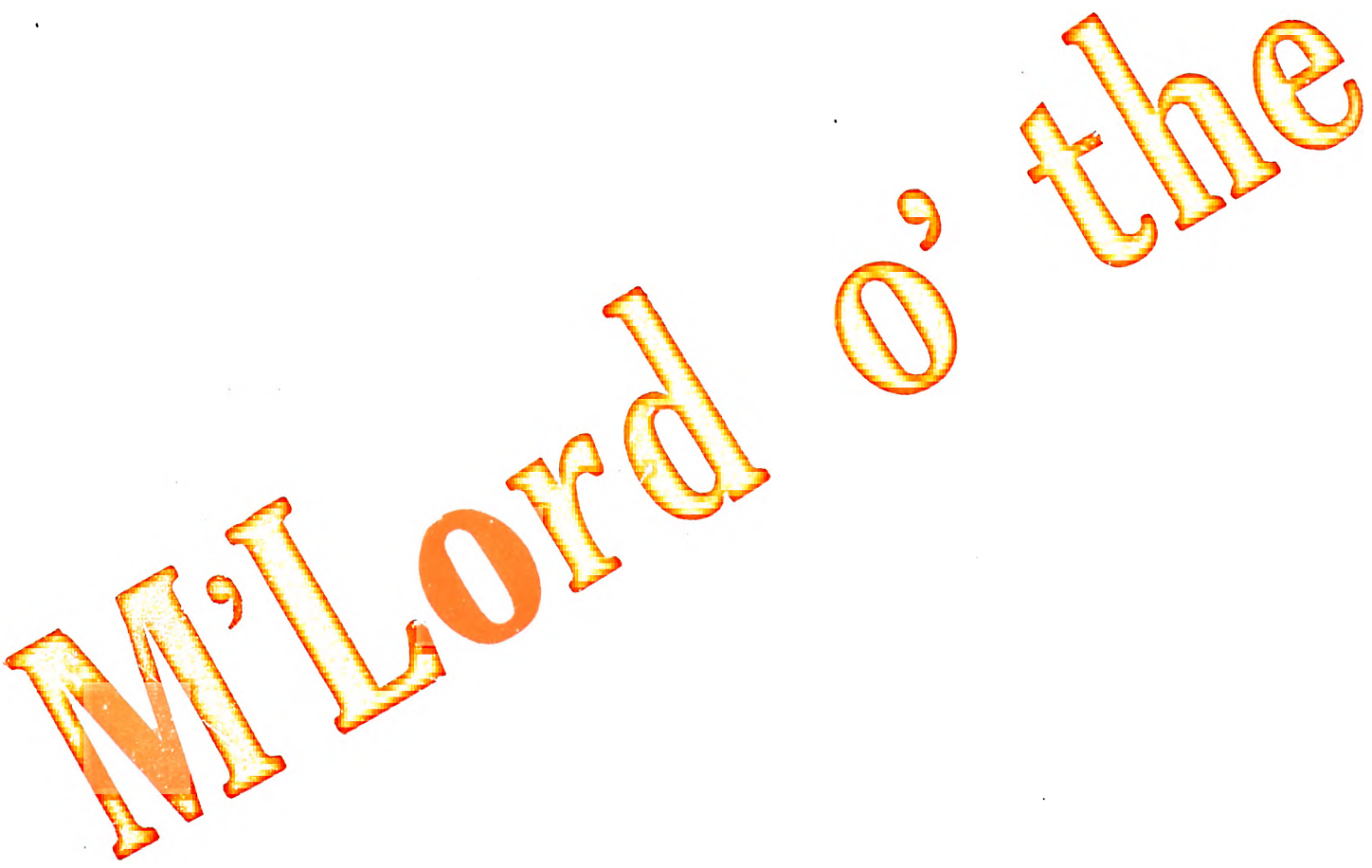
GREATER THAN "CALL OF THE ROAD."!

Mr. G. A. ATKINSON in

The Daily Express,

"'M'Lord O' The White Road' a new Granger-Davidson film of the Regency period, contains ninety-five per cent. entertainment value, considered from the box-office point of view. . . The film succeeds on its irresistible charm and gallantry."



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White Road

Daily Sketch,

"Everybody who enjoyed 'The Call of the Road' will simply revel in the latest Granger production 'M'Lord O' The White Road.' To see Victor McLaglen ruffling it in the days of the Regency, to follow the fortunes of the beautiful and oppressed heroine, Miss Marjorie Hume, and wallow in the utter villainy of the wicked uncle, James Lindsay, is to enjoy a rattling good yarn."

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GRANGER'S EXCLUSIVES

LIMITED.

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Cardiff
Trade Show
next Tuesday
Nov. 20 at
The Capitol.
Controllees
Tilney
Brothers.

Birmingham
Trade Show
Sunday Nov 25
Picture House
New Street.

POLA NEGRI

London
Trade Show
this Friday
Nov. 16 at 11-15
New Oxford
Theatre.
Controllers
Pioneer Film Agency, Cecil Court. W.I.

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Leeds
Trade Show
Next Tuesday
Nov. 20 at
The Majestic

Charles
Thompson.

Manchester
Trade Show
To-day Thursday
Gaiety Theatre

Liverpool
Trade Show
This Friday
Nov. 16 at the
Futurist.
Controllers
The Frederick White Co:
Victoria St. Manchester.

AS CARMEN in
Gipsy Blood

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THE PROPHET'S PARADISE

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FEATURING

EUGENE O'BRIEN

A great, stirring story of Love and Adventure which will quicken the blood. A romance of Constantinople and Fifth Avenue.

Provincial Trade Shows

LIVERPOOL:
Palais de Luxe, at 11 a.m., Tuesday November 20.

MANCHESTER:
Deansgate Picture House, at 11 a.m., Thursday November 22.

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MARKS——FILMS,

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Pola Negri

IN

"MONTMARTRE"

"or "The Flame of Love"

A passionate drama of Olden Paris.

The World's greatest Tragedienne in her finest role.

Produced by
ERNST LUBITSCH
who directed "Passion."

Distributed by
FILM BOOKING OFFICES (1919) Ltd
22, Soho Square, W.1
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Kinema Activities in Liverpool Area

Big Granger Trade Show—The Liverpool "Wolves"—First National Contracts—Musical Specialities—Matheson Lang on Stage and Screen

From our Liverpool Correspondent

MR. J. H. DOVENER, Alderman E. Trounson, Messrs. F. W. Locke, and G. Dudley West, amongst others in the Liverpool area, received invitations to attend the Prince of Wales's luncheon at the Victoria Hotel, London, on Wednesday, in connection with All-British Film Week. The quartette named attended the function primarily as representing the North-Western Branch of the C.E.A., of which Mr. Dovener is chairman and Mr. West, secretary.

C.E.A. Transfers.

As the result of representations made to the North-Western Branch of the C.E.A. by Mr. Fred Carlton, of Manchester, it was readily agreed that there was very little, if indeed any, chance of two exhibitors from Hyde who are members of the North-Western Branch travelling all the way from there to Liverpool to attend the monthly meetings; and a suggestion having been made by Mr. Carlton that it would be much more to the territorial convenience of these two members concerned that they should be transferred to the Manchester Branch of the C.E.A., Mr. Dudley West (Liverpool) has communicated with the Manchester Branch with this end in view.

Sixty Halls at Granger Trade Show.

No fewer than sixty halls in the North-Western territory were represented at the Granger trade show last Friday at the Futurist, Liverpool, of "M'Lord o' the White Road," viewers being present from places as far afield as Blackpool, Southport, Preston, Warrington, St. Helens, and the Isle of Man, etc. Following the show there was considerable rivalry on the part of exhibitors to secure dates for this production, which, I am informed by Arthur Leslie (Granger's Liverpool manager) will be one of the firm's offerings for All-British Film Week. He further informs me that, as the result of business he has effected with the film, picturedrome patrons in different zones on both sides of the river will have an opportunity of seeing the picture on the same dates. On the 27th inst., Mr. Leslie will introduce to the trade locally, at the Prince of Wales's Picture House, the first Granger Commonwealth film, entitled "The Money Habit," which will be followed at a near future date by the Granger-Davidson production, "Eugene Aram."

Kinema "Wolves."

The recently-formed Liverpool Branch of the Wolves, a sturdy infant from the start, is rapidly getting to the adult stage, at any rate so far as membership is concerned, and amongst its members are many Merseyside members of the kinema industry. The meetings are held each Friday at the Washington Hotel, Liverpool, and the amounts which are handed over monthly for benevolent purposes are increasing at a steady rate. The principal offices of the Lodge are filled by members of the kinema trade, and week by week visits are made by members of theatrical companies and vaudeville artistes who happen to be playing in the various theatres on either side of the river.

Good Business on "The Green Caravan."

Record-breaking business was done by Mr. William Hodgson at the Coliseum Kinema, Litherland, as the result of a three days' engagement of the Granger production, "The Green Caravan." The film was put over with special realistic effects, and appropriate vocal music was provided by Miss Nora Rowlands, a well-known local singer.

Franchise Contracts for First National.

Mr. J. T. Evans, Liverpool manager for First National, has, in conjunction with their two local outside representatives (Messrs. E. Colton and R. J. B. Marfleet), been paying a special visit to exhibitors in Chester and North Wales, and before the expiration of this month he hopes to have had the pleasure of a chat with every exhibitor in the area controlled from the Liverpool Branch. The trip to Wales proved profitable, in that several franchise contracts for 1924 were arranged. The trio also found a good demand for First National's productions, such as "Potash and Perlmutter," "The Eternal City," "Anna Christie," "The Brass Bottle," "The Bad Man," "Secrets," and "Dust of Desire."

For Charity.

With characteristic sympathy Mr. J. Leslie Green, who has extensive interests in various kinema ventures in different parts of the country, placed the Metropole Theatre, Bootle, of which he is managing director, at the disposal of the promoters of a matinee performance on behalf of the Valentine Memorial Pension and Rescue Fund of the Actors' Association. The event was fixed for Wednesday afternoon, and many well-known theatrical and music-hall stars engaged in the city promised their services. Mr. Greene's action in lending the theatre was readily supported by his fellow directors.

A Musical Engagement.

A feature of the show on three evenings this week at the Victory Picturedrome, Walton, was the engagement by the manager (Mr. Austin Durrans) of Jack Cock (Everton's popular International) to contribute vocal items. The principal pictorial attraction was "Bachelor Daddy."

Violin Recitals.

Consequent upon the furore created by the performances of M. Gaillard, the Continental violinist, and his orchestra at the Scala, Liverpool, the management have made arrangements with him to give special recitals each afternoon at four o'clock, and already these events have come to be regarded as one of the most enjoyable features of the social life of Liverpool.

Matheson Lang in Liverpool.

Liverpool admirers of the great screen actor, Matheson Lang, were afforded a double-barrelled opportunity of seeing him last week. He was appearing in person at the Shakespeare Theatre in "The Bad Man," and was also featured in the film, "Guy Fawkes," at the Scala Kinema.

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"When Dawn Came"

A film with a unique theme.

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Starring

Colleen Moore

who plays a wonderfully appealing role in

"When Dawn Came."

An exquisitely produced human drama of Strength and weakness, of love and hate.

TRADE SHOW:

Manchester:
Deansgate Picture House, Wednesday Nov. 21, at 11-15 a.m.

"A" Certificate.

Western Import
Company, Limited,
86-88 Wardour Street,
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FILM WEEKS

PRODUCTION

QUEEN OF SCOTS.

Art Production.)

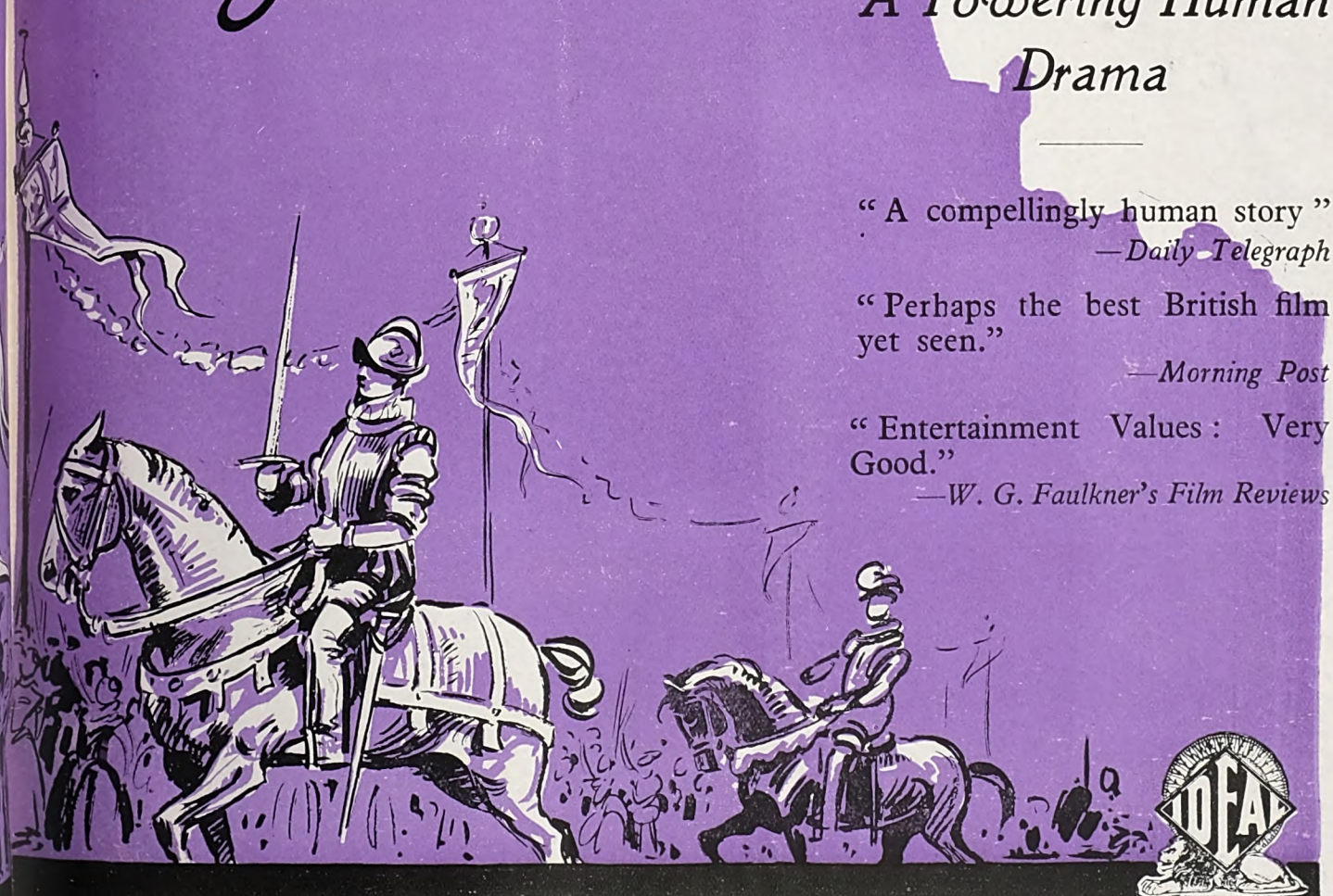
Fay Compton as the Queen

A Towering Human Drama

"A compellingly human story"
—*Daily Telegraph*

"Perhaps the best British film yet seen."
—*Morning Post*

"Entertainment Values: Very Good."
—*W. G. Faulkner's Film Reviews*



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Trade Movements in the Midlands.

Birmingham Licensing Sessions—Publicity Not Wanted—Worcester Exhibitor Honoured—Smethwick Managers' Benefits—Among the Renters

By our Birmingham Correspondent

THE proceedings incidental to the renewal of the kinema licences at last week's Birmingham Annual Sessions were of a more or less formal character. All licences were renewed, and, generally speaking, the Justices were satisfied with the explanations given by the promoters of schemes for the erection of new kinemas regarding progress made or inability to carry out reconstructional schemes. The only scheme in the latter category was that of the old Gaiety Theatre, where the death of a principal had caused delay in negotiations being carried through. Four new kinemas are now in course of erection in Birmingham—the Premier, Aston, the West End Cinema, Suffolk Street, and halls at King's Heath and Sparkbrook.

Publicity Not Wanted.

I had hoped to give in this column the principal features of Birmingham's latest kinema, "The Delicia," Gosta Green, which was opened on the 5th by Sir Ernest Hiley, M.P. for the division in which the new house is situated. An application to the architect for a description, however, has failed, despite a definite promise that it should be forthcoming. The only available particulars are that the Delicia has a seating capacity of 1,200, and, following the American design, the floor slopes up from the foyer to the balcony, which obviates the use of a staircase.

Worcester Exhibitor Honoured.

At the conclusion of his fourth year of office as Mayor of Worcester, Alderman Arthur Carlton, the well-known kinema and theatre proprietor of that city, was entertained to a complimentary dinner. It will be recalled that he was Worcester's civic head from 1916 to 1918, and his three years' service was marked by a public presentation of his portrait in oils and of jewellery to his wife.

Smethwick Managers' Benefits.

Tuesday last was set apart by Councillor E. Hewitson, of Smethwick, as a benefit night for Mr. T. A. Buckley, the popular manager of the Prince's Hall. In addition to the usual program, an admirable selection of musical and vocal items awaited patrons. Another of Councillor Hewitson's managers, Mr. A. G. Guest, of the Majestic, Bearwood, also takes a complimentary benefit this month. This has been fixed for Tuesday, November 29, when the feature film will be "Guy Fawkes," the Stoll production featuring Matheson Lang. The artistes appearing will include Mr. Percy Edgar, the well-known entertainer and director of the Birmingham Broadcasting Station.

Victory Motion's Latest.

Mr. P. C. Balcon, of Victory Motion Films, who are handling the Harold Lloyd features in the Midlands, announces that "Safety Last," which will have its first run at the Futurist, Birmingham, a week or so hence, will be followed by "Why Worry," which is breaking records in America. Exhibitors are reminded that should they be in London in the immediate future a hearty welcome would be extended to them at the Marble Arch Pavilion, where "Woman to Woman" is having a pre-release run. This outstanding production has been secured by Mr. Sol Levy for British Film Week at the Futurist. Victory Motion will shortly trade show a trio of Fred Karno comedies, "Mumming Birds," "Early Birds," and "Jail Birds."

The Next Hepworth.

Mr. Harold Boodson (Ideal) hopes to fix the Birmingham trade show of the next Hepworth feature, entitled "The Naked Man," before the month is out. At the Futurist on December 6 he will invite exhibitors to the screening of a new series of two-reel comedies. At a later date he will screen to the trade the Fay Compton feature, "The Loves of Mary Queen of Scots."

More Stoll Successes.

George Robey's first comedy, "The Rest Cure," is keeping Mr. Claude Solomon, of Stoll's, fully occupied. Chatting with him at his successful trade show of "Becket" at New Street Picture House, I learned that both "The Rest Cure" and "Royal Oak" are producing a good crop of contracts. All the first runs in the leading towns of the territory have been secured. His next offerings will be Henry Ainley and Marie Doro in "Sally Bishop," and the Matheson Lang feature, "Henry, King of Navarre."

Briefs of Interest.

Deep sympathy was expressed by members of the trade for Mr. J. O. Mansley, secretary of the Birmingham Kinema Club, who lost his father last week.

Mr. St. Claire Stockwell, manager of the Birmingham P.C.T. house, is arranging for a special presentation of "If Winter Comes," which is due there on December 3.

Mr. Sheridan (Gaumont's) is now open for bookings on "Ziska," the adaptation of Marie Corelli's novel, which features Ileana Leonidoff.

GAUMONT AGAIN REDUCES POSTER PRICES

ALTHOUGH the Gaumont Company, Ltd., was one of the first concerns to bring down the price of posters consistent with reduction in printing costs, and has since made other reductions, it announces this week a still further reduction to take effect with all posters invoiced as and from December 1. The new prices will be: 6-sheet, 2s. 3d.; 12-sheet, 4s. 6d.; 48-sheet, 15s.

These reductions will be effected without interfering with the high quality of Gaumont posters and without sacrificing the number of printings. All the Gaumont posters are printed in five or six and sometimes seven colours, a point which exhibitors are apt to overlook when questioning price.

The Gaumont Company also points out that the reduction leaves them with very small margins, and they are therefore hoping for increases in the number of posters ordered to minimise the risk of making heavy losses.

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Birmingham Annual Licensing Sessions

Magisterial Congratulations and Advice for Exhibitors

By our Birmingham Correspondent

AT the outset of the Birmingham Annual Licensing Sessions, the Chairman (Mr. S. E. Short) expressed to proprietors, managers, and licensees of the city's places of entertainment their appreciation of and satisfaction with the buildings provided for the public, which had reached a state of efficiency with regard to safety, convenience, and suitability which left little to be desired. It was most satisfactory to know that the business had been conducted during the past year in 186 buildings licensed by the Justices accommodating upwards of 135,000 persons in so responsible a manner that it had only been necessary to proceed against one licensee, and that for a comparatively minor offence. When it was remembered that a few years ago there were many complaints of offences against good taste in some of the establishments, the Justices recognised the constant watchfulness on the part of licensees which had in recent years yielded such happy results. The Justices also wished to acknowledge the hearty co-operation with them of the licensees in carrying out any suggestion made from time to time, either by the Justices or their responsible experts, with a view to obtaining the greatest efficiency in the conduct of those establishments.

Lighting and Ventilation.

Another welcome feature was that the condition and general state of repair of the buildings was so satisfactory that it had not been necessary to request the attendance of any licensee with a view to withholding the issue of his licence until some important requirement had been carried out, the recent inspection by the Justices having shown that with very few exceptions a high state of general repair and cleanliness had been attained in the various houses. Very few defects were found, and those were of a minor character and in no way affected the safety or general convenience of the premises.

It is most desirable that all kinemas, especially during the time that they are not in use, should use every available means to get as much fresh air as possible through them. The access of sunlight was necessarily unprovided for in their original construction, but it would greatly conduce to the health of the audience if all the doors were kept open as much as possible. In the houses of more recent construction side windows had been provided which would admit both sunlight and air, and those should be kept open whenever possible. The lighting of the auditorium during the exhibition had been generally improved, but constant attention was needed to maintain efficiency. The points of lighting were well arranged, but as the electric lamps lost their brilliancy through constant use and the reflecting shades got soiled, the general lighting effect fell below efficiency. Licensees were asked to see that that did not occur.

Singing to Pictures.

In conference with the local branch of the Cinematograph Association the Justices recently sanctioned, as from the commencement of the new licences (December 5 next) singing in connection with the exhibition of pictures. In so doing the Justices wished strict attention to be given to the limits set upon the concession. On the licence it would be found that the singing must be either incidental to a film only and for no other purpose, or by *bona fide* members of the orchestra and subsidiary to the instrumental music of that orchestra. The terms of Regulation 10 in the Justices' Regulation for occasional licences should also be observed, namely, the artiste or artistes shall wear "ordinary morning dress, and during the performance shall (except as provided in Regulation 8) be in or near the orchestra enclosure. Songs and choruses sung by the orchestra, followed by words on the screen, in which the audience join in the singing should not be allowed."

The Revised Regulations.

During the past year, in conjunction with the local branch of the Cinematograph Association, an agreed summary of the decisions of the Joint Committee of representatives of the Justices and of the Association had been printed and circulated among the members. The Justices expected that these arrangements would be observed by the licensees in the same spirit of mutual understanding as that under which they had been conceived.

The question of the lighting of lobbies and entrance halls of picture houses during performances in daytime was receiving the careful consideration of the Public Entertainments Committee.

The recently-revised Regulations made by the Secretary of State under the Cinematograph Act should now be in the hands of licensees, and it was essential that all persons concerned should be fully acquainted with the new provisions. The Regulations were the outcome of conferences between the Home Department, representatives of the trade, and the local authorities concerned. They came into force at once, but in the case of buildings already licensed they would not take effect until December 5 when the renewals of the licences become operative. The special attention of licensees was called to the following additional clause in the licences: "This licence will be suspended by the Justices in the event of any failure on the part of the licensee to carry out the Regulations or of the building becoming otherwise unsafe, or of any material alteration being made in the building or enclosure without the consent of the Justices."

In due time the Justices would carefully revise their Regulations, but licensees were advised that until the Birmingham revision had taken place the local Regulations were to be considered as amplified or superseded in all cases in which they were duplicated by or clash with the new Home Office Regulations. In all other respects they remained in full force. It was satisfactory to note that in such an important matter very little structural change would be needed in any of the Birmingham houses, the Home Office requirements having been largely anticipated.

It was very satisfactory to again report that the complaints as to the unsuitability of films had been very rare, and when any such complaints had been made they had been dealt with at the time, and in all cases the parts complained of had been withdrawn. In two cases the Justices refused their consent to a film as being quite undesirable for public exhibition in the city.

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GRIFFITH'S NEW BIG PICTURE

"THE WHITE ROSE" TO HAVE WEST END PRESENTATION

IDEAL FILMS, LTD., are to be congratulated on having acquired the British rights of D. W. Griffith's fine new subject, "The White Rose." Owing to the importance of the picture, the firm intend to give it a special West End season at the New Scala, which will open on Monday week, November 26.

"The White Rose" is a new departure for D. W. Griffith, and stands out as the most British of his pictures. In it he has turned from his former type of story to the simple, human emotions, and has given us a great affair of the heart.

"The White Rose" is the tale of a handsome, priestly-minded lover and a young girl (the white rose), who, crushed and almost broken, remains ever pure at heart. The story, it is said, is worked out with many thrilling passages, but, throughout breathes an infinite sweetness and humanity which lift it high above the ordinary screen love dramas; in short, the most human and lovable film which the master producer has so far achieved.

In America "The White Rose" crowded the leading halls on Broadway and elsewhere in the height of the recent torrid summer and attracted the enthusiastic applause of critics and public alike.

Mae Marsh and Ivor Novello.

Griffith has been extremely fortunate with his artistes. Mae Marsh, it is claimed, will be found to give in the film the supreme performance of her life-work; that, as an enthusiastic writer points out, "recalls her artistry in 'The Birth of a Nation'"; while the emotional power of Mae Marsh and the polished restraint of Ivor Novello make a fine foil.

Others in the cast include the clever negro comedian, Porter Strong, who will be remembered for his "hit" in "One Exciting Night"; and Carol Dempster, who played the principal female part in that film.

OLDHAM SHOWMAN AND MAGISTRATES

RULES NISI GRANTED IN HIGH COURT

FURTHER application was made to the Lord Chief Justice and Justices Lush and Sankey in a King's Bench Divisional Court on Thursday (November 8) by Mr. McVittie, the proprietor of the Pop Inn Picture Hall, Oldham, for rules *nisi* calling upon the Oldham magistrates to bring up to be quashed an order refusing his (Mr. McVittie's) application for the renewal of his kinema licence and also that they should hear and determine according to law his application for the renewal of the licence.

Appearing for Mr. McVittie Mr. Lipsett said the application was made to the Court about a week ago, when it was adjourned that certain documents might be produced in proper order. That had now been carried out. It seemed evident that the Council accepted the recommendation of the Watch Committee disregarding Mr. McVittie's claims to be heard. It was also alleged that there was bias because one member of the committee disclosed information he got from outside which influenced his mind. In addition the committee allowed the Chief Constable to remain in the room while they considered the case, but asked Mr. McVittie to leave. The Lord Chief Justice said they made no comment on the application except that there seemed a point for argument. The rules would, therefore, be granted.

Their Lordships also heard an application on behalf of Mr. McVittie for a rule *nisi* to quash a conviction by the Bolton Justices for an offence under the Cinematograph Acts at Bolton, which consisted of a contravention of one of the conditions of the licence he held. There was a good question of law to be argued, said Counsel.

Mr. Justice Lush: You seem to come rather late to argue a technically, seeing that the conviction is about six months old. This rule was also granted, but limited to two specified technical grounds.

CIRCUS DAYS IN COVENTRY.

Exhibitors seem to be going out strongly on exploitation of First National subjects. At Coventry, Mr. Bolstridge, Manager of the Alexandra, recently played that firm's Jackie Coogan picture, "Circus Days," for which he erected a rostrum outside his theatre, lighted at night by three hundred "watt" lamps, on which "Comical Walker," a well-known clown, who had for thirty-five years been connected with circus life, gave displays of tricks, etc., prior to the opening of the theatre at each performance. As will be seen from the above photograph, Mr. Bolstridge's front was decorated with bunting, awning flags, cutouts, etc., and as is noticeable from the large queue seen to the right of the picture, it would appear that the trouble he went to was well worth while.

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NINA BOUCICAULT IN "MIRIAM ROZELLA"

THE continued illness of Miss Ellaline Terriss has necessitated her abandoning her rôle in the Astra-National film version of Mr. B. L. Farjeon's widely read and much-discussed novel of feminine psychology, "Miriam Rozelia." Miss Terriss was to have played the important part of Mrs. Rozella in this production, and the announcement of her film debut had created great interest among her host of admirers throughout the country. In the hope that this great favourite of English theatre-goers would soon recover after her operation, the producers have been waiting a month, all scenes, except those in which the character of Mrs. Rozella appears, having been completed.

This rôle will be played by Miss Nina Boucicault, who, like Miss Terriss, is a member of a noted English theatrical family and is much admired by lovers of dramatic art in this country. Miss Boucicault was the first "Peter Pan," and her performance in that elfin Barrie rôle is remembered with pleasure by many thousands of playgoers.

Our readers in the Four Northern Counties will learn with regret that Mr. R. Tapply, for some years Stoll's district manager at Newcastle-on-Tyne, having been ordered three months' rest by his medical man, has resigned his position with the Stoll Film Co., Ltd. In the hope that a more southerly position would effect an improvement in his health, Mr. Tapply was recently transferred from Newcastle to Yorkshire, but the change has not produced the improvement that his many friends are now hoping a prolonged rest will effect.

TWO KINEMA ACTIONS DISMISSED

ACTIONS arising out of alleged fraudulent representations by Charles St. John, who committed suicide on March 23 last, were again before Mr. Justice Lawrence in the Chancery Division on Monday (November 12) when Mr. Nicholas Basil Metazas and his brother, Mr. Spiros Basil Metazas sued the Athper Co., Ltd., for rescission of contracts to take shares and for the repayment of the money they had subscribed.

The defendant company did not appear, but put in a defence denying the alleged misrepresentations and asserting in the alternative that they were not made on their authority.

Mr. Ward Coldridge, K.C., for the plaintiffs, said they were induced by Charles St. John to subscribe £1,000 each in shares of the company on the representation that it had been arranged to purchase the Athenæum, Muswell Hill, and the Perfect Picture Theatre, Crouch End, the profits from which would allow of a dividend of 60 per cent. per annum being paid. St. John later stated that the Poly Cinema, Regent Street, was to be acquired instead of the Athenæum. No picture theatre was ever acquired. Counsel said his difficulty was to prove St. John's connection with the company after it was formed and the actions had stood over to see if he could obtain any evidence. He had been unable to do so and must submit to the actions being dismissed unless His Lordship would allow them to stand over generally.

His Lordship said he could not do so in the absence of the defendant company, and dismissed the actions without costs.

Mr. Ward Coldridge: I don't think it matters; we should never have got our money back.

SCENES FROM MIRIAM ROZELLA.

Owen Nares, Gertrude McCoy, Moyna Magill, Russell Thorndike, Ben Webster, and Mary Brough are among the artistes appearing in the new Astra National picture, "Miriam Rozella," based upon the popular *Daily Mail* serial by B. L. Farjeon.

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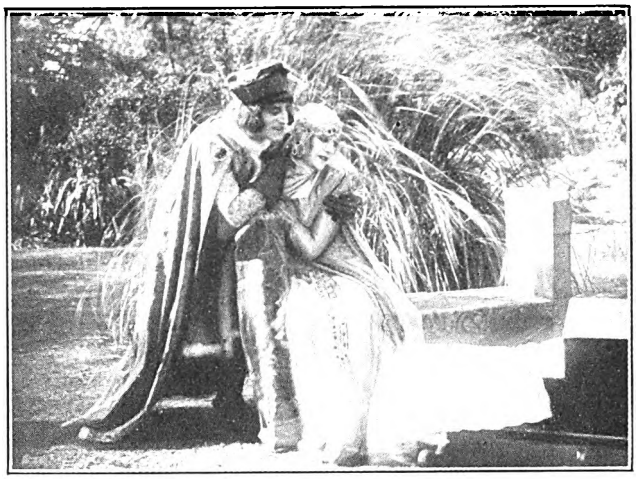

HENRY II. AND ROSAMOND. ("Becket.")

Woman to Woman.

Finely-produced British picture built on American model.

RELEASED BY W. & F. FILM SERVICE.

Length, 7,455 *feet.*

Release Date, *February* 4, 1924.

GRAHAM CUTTS, in producing this picture, has shown that it is possible in British studios, and with a cast largely British, to produce a film which equals, if it does not beat, the American producer at his own game This has undoubtedly needed an expenditure of money such as not every producer is able to command, but the result in any case is obtained, and, as a consequence, the film is reported to be doing thoroughly well in the States. The earlier scenes showing the cabaret performance are elaborate in the extreme, and in addition to producing an effect of which even Cecil B. de Mille might be proud, Graham Cutts has so directed Betty Compson, who stars in the picture, that she is seen to much better advantage than has often been the case when directed by American producers.

The story may be familiar to some, as "Woman to Woman" is a stage play which has been before the public. A slight alteration has been made towards the end which benefits the story considerably, and gives more strength to it than the stage version possessed. The picture opens in Paris in 1914, where David Compton, a British officer, on leave in the French capital, is attracted by Louise Boucher, the *première danseuse.*

SCENE FROM "WOMAN TO WOMAN."

Review of Ne

All About This

The two fall in love, but on the eve of their marriage, David is ordered away to the front, and no more is heard of him. Louise becomes famous as a dancer, and takes the name of Deloryse, devoting herself to her art and to her child, the young David. So it comes that Deloryse descends upon London and takes it by storm with her dancing. Here, one evening, she sees in a box the man whom she had known as David Compton, who had, through shell shock, entirely lost his memory. Seeing her he remembers the circumstances under which he has seen her before, and meets her, to learn that he is the father of her child. His name is now Anson-Pond, a family name which he has assumed upon inheriting his uncle's business. He has a pleasure-loving wife to whom children are anathema, and the knowledge which the dancer conveys to him gives him a joy not untinged with pain. He makes arrangements to adopt the young David, but his wife objects. Deloryse has been invited by Mrs. Anson-Pond to dance at a party, and the two women meet, and their interview has a stormy opening. Eventually Mrs. Anson-Pond agrees to take the small David into the house. Deloryse has been warned of a heart weakness which may terminate fatally at any moment, but she insists upon performing in a dance, and after a clever and beautiful dance falls a victim to her own efforts, so that the picture closes with the young David being adopted by the Anson-Ponds.

Opposite Betty Compson is Clive Brook as David, and he has given strength and vigour to this picture by his sincere acting. Another good character is that of Mrs. Anson-Pond as played by Josephine Earle, who interprets the pleasure-loving and jealous wife with just the right touch. Marie Ault as Henriette, the faithful attendant upon Deloryse, plays in a most delightful manner, and gives considerable support, while M. Peter as little David contributes charm to the juvenile part.

As may be gathered from this review, the settings are on a very lavish scale, and patrons who have been attracted by this type of picture from American studios will find it no whit below the trans-Atlantic standard. What one misses, however, is that particular touch which marks out the British picture, and, excellent though it is, one wishes for this touch continually. As it stands, the picture might have come straight out from an American studio. "Woman to Woman" is a picture which will probably make a host of friends.

Becket.

Sir Frank Benson a dignified Becket in well-produced historical picture.

RELEASED BY STOLL.

Length, 6,450 *feet.*

Release Date, *February* 4, 1924.

IN persuading Sir Frank Benson to play the part of Becket, Stoll's have done both themselves and the distinguished actor a good service, for it is the personality of Becket that dominates the film and gives it a peculiar value, and the film studio has revealed a side of Sir Frank Benson which has not been adequately shown on the stage. The larger spaces

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Week's Pictures.

and the need to express for the eye rather than the ear make his film appearance most attractive. Throughout, Sir Frank suggests Becket the ascetic rather than the ex-reveller-soldier, but he excellently imparts to the character the dignity and stubbornness in keeping with the Becket of later days.

The scenario has been adapted from Lord Tennyson's blank verse play, and thus concerns the characters of Rosamond and Henry II. as much as that of the unswerving archbishop. In the earlier days Becket is seen cheek by jowl with the king, enjoying that friendship which was, no doubt, a strong feature of their association. Early in the picture he is seen breaking a journey to France to call upon Archbishop Theobald, who places upon his head his own mitre, and speaks of him as one who would make a stately Archbishop. Later Theobald dies (quite an impressive scene), and nominates Becket as his successor. From this moment Becket undergoes quite a startling change, and from being the king's companion and chancellor and supporting his schemes in every way, he works for no other end but the supremacy of the Church against the Crown: all this, too, is just as history tells his life.

Two other figures have already come into the picture—that is of Eleanor, Henry's wife, and Rosamond, for whom the king has conceived a passion. Other members of the Court have also cast envious eyes upon her, and she has repelled them, as she did him at first. Later, however, an irregular alliance is undertaken by them, and Rosamond is taken away to the celebrated Rosamond's Bower in order to be out of the Queen's power for evil. Later, Becket, having fallen into disfavour, is seen in a very delightful scene, as one of a community of monks in France, and then comes his return to England and his dramatic refusal to bow to the king's request that the Crown shall possess some of the rights of the Church. Then, towards the close of the picture, comes the great scene, which is best remembered in Becket's career, where the knights, having been rebuked by Henry as cowards for not attacking Becket, make their way to Canterbury, and the slaughter of the archbishop in the cathedral is the consequence.

Sir Frank Benson makes his Becket a really commanding if somewhat austere figure, and as he strides majestically to the council at Northampton, with his double cross in his hand, he does interpret the assertiveness of the man determined to break with a former friend rather than renounce his newly espoused opinions. He gains in simple dignity, too, in the Northampton scene, by reason of the fact that he is the only unmitred ecclesiastic among all the rest of the bishops there, and this element of simple grandeur is most impressive throughout.

Henry II. finds a good interpreter in A. V. Bramble, although in the early scenes he is apt to over-emphasise the light-hearted carelessness of the part. Mary Clare shows us the unpleasant side of Eleanor, the Queen, and Gladys Jennings makes the part of fair Rosamond one of pathos and beauty. Two other characters which call for mention are Theobald of Canterbury, and Roger, Archbishop of York, which are impressively played by Hargrave Mansell and Sydney Paxton respectively. The settings have been excellently arranged, and the exteriors used, including those of Canterbury itself, are very beautiful.

BECKET DEFIES QUEEN ELEANOR. ("Becket.")

The story of "Becket" is well told, and it is an excellent attempt to show English history upon the screen. When dealing, however, with historical episodes, it is not always possible to get into them as much of the human side of life as is possible with a story that is purely fiction and which can be handled according to will and desire; thus this picture will find its public much greater in good class halls where there is a real liking for historical subjects, and all to whom Tennyson's version of Becket's life appeals will be eager to see this picturisation of his story.

When Dawn Came.

Colleen Moore, the star, in a pathetic story which requires very considerable cutting.

RELEASED BY WESTERN IMPORT.

Length, 5,700 *feet.*

Release Date, *March*, 1924.

THIS picture tells a story which is in many of its essentials very familiar to kinema-goers, and does not exhibit much freshness in the telling. Really, the story is too slight to carry a footage running to six reels, and there is very much of it which might be sacrificed without loss to the story as a whole, and such action would benefit considerably the picture's entertainment value. L. C. Shumway, who plays the part of Dr. John Brandon, is the most attractive figure in the picture, and contributes a sturdy character to the picture that

SCENE FROM "WHEN DAWN CAME."

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REVIEW OF NEW PRODUCTIONS—*Continued.*

picture, and contributes a sturdy character to the pictures that is easily its best feature. Colleen Moore has a quiet little part as a blind girl, which she keeps fresh, but it is not the most prominent part in the film.

Dr. Brandon devotes his knowledge of surgery to the humanity of the slums—charity patients—from sheer love of his work and of them until he meets Norma Ashley, an authoress in search of copy. Her car knocks a little crippled girl down, and thus the two meet. The press reports of the success of Dr. Brandon's wonderful operations is the cause of Norma pursuading Dr. Thurston, who has a fashionable West End practice, to take Dr. Brandon into partnership. Success, prosperity and society's favours combined bring disaster to Brandon. He loses his high ideals, takes to secret drinking, falls in love with Norma only to find that she and Thurston have an understanding. Discovering this, Brandon completely loses control of himself, knocks Thurston down, nearly strangles Norma, and leaves them and the partnership. From thence onwards he goes down and down—down to the lowest dregs of life.

His best friend is Father O'Farrell—father and friend to every slum-dweller—who just now, through the generosity of friends, has been sent for a rest cure to the San Juan Capistrano Mission in sunny California. Under his charge is a blind girl, Mary Harrison, bravely hoping that some day she may see. Here in time Brandon drifts—now an avowed atheist, down-and-out, fighting and hating the very humanity which he once loved so whole-heartedly. Father O'Farrell rescues him from the vengeance of a rough crowd, takes charge of him, and in time Brandon regains his health—physical, mental and moral. He is even eventually persuaded to operate on Mary's eyes, with success. Norma comes to plead her cause, but Brandon spurns her, for now he has only room for Mary. The final scenes show him getting a new grip on himself, and the dawning of another great change, for Mary has brought and given him love.

In halls where patrons like entertainment on the pathetic side and do not mind the length at which the story is told, this may be useful as a second feature, but it certainly should be seriously considered whether it would not be better to sacrifice a great deal of the footage to achieve a crisper telling of the story.

A Gentleman in Mufti.

Australia's Film Week contribution a real gem of the screen.

RELEASED BY GAUMONT CO., LTD.

Length, 6,200 *feet.*

Release Date, *February* 4, 1924.

IF Australia has any more pictures of the quality and type of this, her single contribution to the trade shows for British Film Week, it can be confidently prophesied that British exhibitors will accept them with open arms. This film, for which Gaumont's are sponsors, need not be hesitated over a minute, for it strikes just that note of pathos and brings in just the right amount and quality of comedy which will make it a great success in every type of hall.

There will be few kinema patrons who will not fall head-over-heels in love with the noble figure of Bill Garvan, as Arthur Tauchert, who interprets this rôle as a medium for his ability, which he will never better. He is admirably supported, especially by Beryl Gow, who is a wonderful little child-actress, superior to any yet seen upon the screen, whether from America or elsewhere. The picture has but one fault, and that is that the closing situation is inclined to be weak, but this is amply forgiven for the sake of its well-told story and delightful interpretation. The lighting, too, is much better than has been the rule in former Australian pictures, and the general technique is good. There are no lavish scenes, and simplicity both of character and of expression are its keynotes. The sub-titles, too, contribute a fine note of humour in places and the authentic touch of real pathos in others, but neither in sub-titles nor pictures is there anything approaching mushiness.

Bill Garvan is a dock labourer and graduate of Life's University, in which his heart had passed with honours. When the day's work ends, Bill goes home to Nell and their baby, Peggy, and the whole world seems made up of happiness. But one day Bill has an accident, and whilst he is in hospital Nell keeps the little home going by washing for the Enright-Smythes, and it is this contact with " upper circles " that gives her the ambition to make her Peggy a lady. When Bill goes back to work again, Nell persuades him to let her go on working to get the money for Peggy's education, but her efforts, that promised so well, were doomed to failure—she is stricken down with a fatal illness and passes away happy in the promise that Bill would achieve what she had not been spared to accomplish.

True to his promise, Bill suffers the heart-wrench and sends Peggy to a convent to be educated. Years pass and Peggy becomes a great favourite with the family of her school chum, Joy Gilder. She never goes home to Bill, but he visits her at intervals and thus he keeps the secret of his sacrifices—the little back room, work at the docks all day and " busking " at street corners at night—all to buy her education, training and clothes to make her a lady. Then comes the crisis—Joy's brother has proposed and Bill is invited to meet the wealthy and somewhat snobbish Gilder family. Bill makes a brave effort to master the primaries of etiquette and find a fit in second-hand dress clothes, but his manners and conversation shock the Gilders and Peggy's romance seems blighted. The next evening settles the matter—the Gilders discover Bill as a busker. Young Geoff Gilder stands by his sweetheart, but Peggy refuses to marry into his family and goes back to the convent.

Then Bill takes a hand. He has a promise to fulfil, and he is determined that Peggy's happiness should not be sacrificed. He remembers once reading to her a tale of a fairy prince and a begger maid who were able to be married because it was afterwards found she was not really a beggar maid at all. So Bill goes to the Gilders and says he is not really Peggy's father—she is the daughter of a wealthy man who has given her into the care of his wife. He is prepared to swear to the facts, and they believe him. So—reconciliation and wedding bells.

The picture opens on a fine note of homeliness and quiet nobility, and the producer has endeavoured to keep all his scenes in harmony with the story. Thus, the whole of the earlier part of the picture is a little idyll in homespun and effects are obtained in a striking though simple manner. One instance of this is the scene where the mother puts the small child to bed and extinguishes the lamp, by which time the small bedroom is only illuminated by a faint glimmer on the wall through the window, and the light through the chink in the doorway.

The story is told artlessly and with great sincerity, and this, with its good story, makes "A Gentleman in Mufti " a picture which no exhibitor can afford to miss.

NORMA TALMADGE
in "ASHES of VENGEANCE"

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REVIEW OF NEW PRODUCTIONS—*Continued.*

Armageddon.

Cleverly compiled historical record of the war campaigns in Palestine.

RELEASED BY NEW ERA FILMS, LTD.

Length, Six Reels.

Release Date, Immediately.

BY ingeniously combining some of the official films of Britain and France depicting the campaigns in and around Palestine during the great war, and by reconstructing some of the heroic incidents which took place during the campaign, British Instructional Films have produced a picture which will be valuable in the future for students of the war operations in that particular quarter of the world. For this and for other instructional purposes it will undoubtedly achieve the object for which it was originally made. On its entertainment side, however, one is less certain of its success, as apart from the reconstructing incidents of the winning of Victoria Crosses for deeds of bravery, there is very little of what can be termed human interest.

In districts where there are men who went through the Palestine campaign, there will be some sort of public for this picture, as these may like to fight over their old battles again, but apart from these men it would seem that the picture has not a very wide appeal.

In order to explain the entry of Turkey into the war one is taken back to the year 1415 when the Hohenzollerns occupied a very small district in Europe. Gradually their influence is shown to spread by means of a map of Europe until, in 1914, their influence is seen to extend to Turkey, to Asia Minor, and to Palestine. This section acts as a kind of preface to the war proper, and following this a relief map of Palestine with the positions of troops shown by small discs which are made to move over the surface to portray the advance of troops. These occur so often during the picture that they become just a little bit tedious to the ordinary man who is not a student of strategy and tactics. Indeed, many of these pictures are reminiscent of some of the Secrets of Nature pictures which the New Era Films are distributing, as the discs look rather like a battle of white and black ants at times.

The film records successes and ignores failures in the Palestine campaign, and lays emphasis on the clever engineering by means of which water was brought up to the troops from Egypt by a pipe line, and supplies kept close to the advancing columns by camels with packs. Had its purpose been propaganda, and had it been shown during war-time the film would have served the double purpose of keeping up the morale of the nation, and instructing Staff College students in tactics and strategy, but now after five years interest in purely war films has somewhat waned.

The picture is having a run at the Tivoli this week, and may be judged from its reception there whether it is likely to appeal elsewhere, although in London there is a public which may not be available in small provincial centres.

Man's Size.

Canadian Northland picture with William Russell as star.

RELEASED BY FOX FILM CO.

Length, 4,300 *feet.*

Release Date Not Yet Fixed.

IN this film it is not difficult, even in the early stages, to hazard the course of the story, for it is made according to a formula which has governed many a picture.

Tom Morse on a trading expedition captures a fugitive who has destroyed a cargo of whisky intended for the Indians, and taking the miscreant to the hut finds that the offender is a girl, who tells a story that her parents were killed by liquor-maddened Indians, and that was the reason for her action. She is living with old Angus McRae, who wishes to thrash her for this, but Tom Morse objects. When the old man discovers the identity of Tom Morse, he sends him off his property, and recalls a night fifteen years before, when Carl Morse, Tom's uncle, had, during his absence in the North, robbed him of his wife. Tom Morse has fallen in love with the girl, but McRae sells her to Bully West as a wife. Bully West goes off with her, Tom rides after them, and a fight takes place, in which Tom is the victor.

There are one or two incidents in this story which are rather inexplicable, as, for instance, why Tom Morse allows himself to be knocked down by Bully West without defending himself, and later, why Bully West allows himself to receive the same treatment from Tom Morse, also without effort to defend. William Russell is Tom Morse.

In halls where patrons are not tired of this film according to formula, it will be useful, but for those who require something new in films, it will not satisfy.

Burning Woods.

Canadian North-West story with attractive note of pathos.

RELEASED BY EUROPEAN.

Length, 4,600 *feet.*

Release Date, *April* 14, 1924.

THIS is yet another story of North-West mounted police life, and has just that attractiveness which attaches to this type of story. It is not without its tragic note, and in spite of the shortcomings of the character—who ultimately meets the penalty of his act of murder—one wishes that the possibility of execution might have been removed. This is, of course, to say that the picture awakens sympathy as well as interest.

"Burning Words" is the story of rugged life on the frontier of the Canadian North-West woven about a chapter in the life of David Darby, a Royal North-West Mounted Police officer, whose work is placed above all else, a man who stands ready to give his life for the cause, who is willing to give up his life for a friend. To save the life and honour of a younger brother, who is also a member of the force, but whose dissoluteness has ruined his life and has carried him down into a drunken brawl in which a man is murdered, the strong man makes the supreme sacrifice and declares before the court that it was he who did the killing. The boy cowers and speaks no word, but the scales of justice are balanced by a dance-hall girl who dares to do the one decent act of a life long bad. She tells the truth about the murder and the strong man was saved for the service he had loved so well and served so faithfully.

Roy Stewart is the star and takes the part of David Darby, while Edith Yorke and Alfred Fisher play the parts of the parents exceptionally well. This will make an average program picture in a small type of hall.

NORMA TALMADGE in "ASHES of VENGEANCE"

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REVIEW OF NEW PRODUCTIONS—*Continued.*

Mighty Lak' a Rose.

Uplift story with a full share of sentiment.

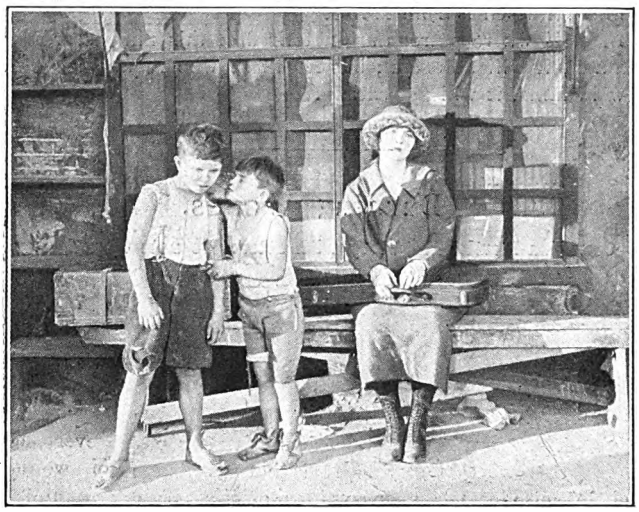
RELEASED BY FIRST NATIONAL.

Length, 8,036 *feet.*

Release Date, December 10, 1923.

THE theme of this picture is the power of music to redeem crooks from their evil ways and set them on a path of virtue, but excellently as this is shown in this picture, there is an element of unreality about some parts of it, and one wonders if people steeped in crimes some of these characters are shown to be would so easily be changed from evil courses by a blind girl playing a violin.

The sentimentality of the picture is overstressed, and although the picture is delightfully produced and closes upon a note which



SCENE FROM "MIGHTY LAK' A ROSE."

is quite an attractive one, this overstressing of sentiment will not so easily be accepted here as it has been in America. The picture is beautifully produced and great care has been taken to place the acting against accurate sets. The characters, too, are well interpreted if somewhat American in their delineation.

The story involves Rose Duncan, blind inmate of an orphanage, who, at the age of seventeen, is finally leaving the institution to live with her uncle, Adam Duncan, recluse and impoverished bookseller, in New York's cheap East Side. The arrangement that makes it possible for Rose to leave the institution was put through by Jerome Trevor, famous impresario, who has recognised the girl's artistic talent, and wants to give it first impetus toward development.

Fate intervenes. Adam Duncan is struck and killed by an automobile as he is on the way to meet Rose. "Bull" Morgan, crook and gang leader, who knows Adam's story, runs into Rose while she is waiting for her uncle at the Pennsylvania Station. "Bull," hard pressed by the police, poses as her uncle in order to escape. He takes her to New York, intending to lose her, but some youngsters give her directions to Bull's. It is only then that Bull realises the possibilities of a "blind" violinist as an aid to his crooked operations, and he adds her to the gang that consists of "Hard-boiled" Molly, "Slippery Eddie" Foster, and Jimmie Harrison, the last named an innocent victim of environment who quickly falls in love with Rose.

The girl is never allowed to know that she is an accomplice in their criminal operations—attracting a crowd in front of a house by her violin playing while the gang operates in the rear. The climax comes when Jimmie forgets about a job in listening to Rose and her violin. "Bull," overcome with rage, smashes the violin to pieces when he discovers them together, and in the fight with Jimmie renders Rose unconscious with a blow on the head.

The terrible scene brings retribution and regeneration to the gang; but before the operation in which Rose regains her health and sight can take place Jimmie is caught in a last robbery.

Rose starts her musical career with pain in her heart for the lover whom she thinks has deserted her, unconscious of the fact that he is in prison. Through two years of success she struggles until the day of her greatest triumph brings Jimmie back with a happy reunion and a regathering of the gang under more hopeful surroundings.

"Mighty Lak' a Rose" will suit that type of patron which loves a sentimental story well produced, but at present there is too much footage in the picture, and cutting would considerably improve it.

The White Flower.

A Hawaiian story with a weird plot.

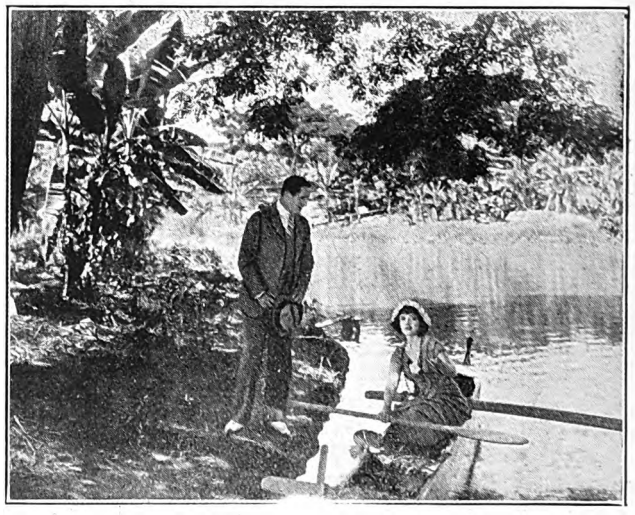
RELEASED BY FAMOUS-LASKY.

Length, Six Reels.

Release Date, April 7, 1924.

THE story which is unfolded in the film entitled "The White Flower," featuring Betty Compson, is one of mystery and weirdness, and there are moments when one wonders whether all will end well, as it usually does in film stories. It is certainly gripping in the parts where some of the old customs of the natives of Hawaii are shown, one of which is to pray a person to death, and especially when it appears that one of the fair players who enacts a favourable part is likely to become a victim to this evil power.

The story takes place on the island of Hawaii, where the natives still believe in certain superstitions, as their ancestors did. Konia Markham, whose father is an American and her mother a Hawaiian, is thrilled to learn from an old sorceress that the man she is to marry will offer her a white flower, which she must accept. This reading of the future has been conjured up by David Pauahi, who has failed to win Konia's affections, and not by Fate. Bob Belden, successor to the pineapple king of the island, attends a native feast given by the Markhams, and here he sees Konia in a dancing costume, and offers her



SCENE FROM "THE WHITE FLOWER."

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REVIEWS OF NEW PRODUCTIONS—*Continued*

a white flower from his buttonhole, which she accepts. In the background David is a witness of this incident, and he is furious because his plans have been spoiled.

As time goes on Konia and Bob grow fond of each other, and as David can see this he gets angry and goes to the sorceress, demanding to know where is a kahuna who has the power to pray one to death. Ethel Granville, Bob's fiancee, arrives, accompanied by her aunt and uncle, and Bob realises now that it is not her he loves but Konia. David sees that his opportunity has come, and he goes to try to persuade Konia to have Ethel kahunaed (prayed to death). At first Konia does not consent, but after a while she thinks it will not be for her sake but for Bob's, who is unhappy with his fiancee, and so she agrees to this evil plot.

Ethel then receives messages to the effect that she will be kahunaed, and resigns herself to die. The kahuna informs Konia that before the kahunae can be completed he must have a lock of Ethel's hair and something she wears, the ashes of which he will scatter over the waves, and these are easily secured from Ethel's Japanese maid. Konia, realising the wrong she has done, becomes very nervous, and decides to open an envelope which was left by her mother to be opened in her darkest hour. She goes to the kahuna to tell him to withdraw his terrible curse, but she finds him paddling out to scatter the ashes of Ethel's hair. She paddles after him and recovers the box containing the ashes. Konia then goes to tell Ethel that the spell of death is now broken. Ethel soon gets well again and leaves the island, as she understands that Bob and her do not love each other.

Bob then goes and finds Konia, and explains to her that Ethel has left the island, and also that he has forgiven her.

As a picture of this type does not please all audiences, it must be left to exhibitors to decide before booking it whether it would be a popular feature for their particular programs.

The Devil's Acre.

An unusual picture of out-of-the-way Polish life thoroughly well acted.

RELEASED BY MARSHALL FILM AGENCY.

Length, 6,000 *feet.*

Release Date, Not Yet Fixed.

THIS picture does certainly mark an attempt to get away from the conventional in picture making, and the choice of this weird but attractive story as a basis for a film certainly takes the beholder away from the usual run of pictures. The construction of the story is almost perfect, and its interest is intensely human almost throughout, as it possesses a theme which shows the triumph of love over unworthy motives, and tells it, too, with an excellent continuity and with technical perfection, which is also a wonderful asset.

Count Sonnier, with his second wife, Helene, and his daughter, Gitta, lives a lonely life at his castle. Nearby is the little chapel erected by the pious countryfolk to mark the spot where an ancestor lost his life in exploration work. But the Count firmly believes that in this shaft, and under the shunned "Devil's Acre," there exists a wealth of oil. A neighbour of the Count, Farmer Rogg, with his two sons, are also interested in the barren plot, and John, the younger brother, despising life on the farm, takes up his abode at the castle as the Count's secretary. An attachment is formed between John and Gitta, and a match between the two is expected.

The Countess, however, is infatuated with the secretary, who having discovered that the Count's will leaves his wife full possession of the barren plot, under which it has been amply proved that oil springs exist, responds secretly to the wife's infatuation. The Count conveniently dies at this stage, and John and the Countess are married; but the latter discovers the

LYA DE PUTTI IN "THE DEVIL'S ACRE."

perfidy of her new husband, who has sold the oil lands to a company for a fabulous sum, and she loses her life in an attempt to prevent the realisation of his ambitions. Gitta, however, the woman scorned, has her revenge by blowing up the oil works, and John, relinquishing unworthy ambition, contents himself with Marie, the smart little dairymaid, and settles down to hard work on the farm.

The acting almost throughout is good, especially the part of Helene and Gitta— Lya de Putti interpreting the last-named part. Although the story is somewhat involved, it is told with great simplicity and naturalness, and that being so every type of patron will be able to follow it and realise its beauties. It is a continental picture, and is a welcome change from films that have been produced upon stereotyped lines.

Its director is a Russian, Sascha Garan, and the manner in which he has told this story makes one hope for more pictures from his direction.

The Naked Man.

A farcical absurdity, featuring Henry Edwards, who produced it—Ridiculous central situation—Some laughs.

RELEASED BY HEPWORTH FILMS.

Length, 5,500 *feet.*

Release Date, February 4, 1924.

IF one is in the mood to accept the farcical premises of this production, a moderately amusing entertainment is assured; but the plot is a severe strain on our æsthetic credulity. The hero of the story, in return for having once forced his rich uncle to look extremely ridiculous before a crowd

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REVIEW OF NEW PRODUCTIONS—*Continued.*

of young men, is, in turn, placed in a position himself which is not only ridiculous, but very unpleasant and humiliating. Indeed, the situation, both in its conception and execution, is by no means a pleasant one, even to contemplate from the outside. Felix, the young man in question, had once treated his relative in unceremonious fashion by making him dance like an elderly maniac at a students' "rag." The old man, to be revenged, bequeaths half a million to Felix on condition that he spends one month in the uncle's native town, which he must enter in a state of complete nudity, relying on any chance assistance to get him out of his predicament. Rather than miss such a huge fortune, Felix takes on the job of undressing himself before two independent witnesses in a wood on the outskirts of the town. From then onward, of course, anything might happen—though it is only fair to state that nothing the least indelicate takes place. We shall not divulge the rest of the plot, but content ourselves with mentioning that, as was

Scene from "The Naked Man."

only to be expected, Felix comes through his extraordinary ordeal successfully, while the amorous conventions of the film comedy are duly honoured.

A very full and detailed "appreciation" of "The Naked Man," from the pen of Mr. Cecil Palmer, was distributed at the Scala trade show, and those who had time to read it before the house darkened must have been looking forward to an extremely hilarious afternoon. These hopes were blighted, as the piece only provides very mild fun—and some of that of a rather crude description. But there is no doubt that the artistes engaged enjoyed themselves immensely while making this picture. Henry Edwards, as Felix, gives a rollicking impersonation of a reckless young man struggling bravely in a ridiculous embarrassment. The rest, including Chrissie White and Holman Clark, offer valuable support. The title of the film will probably prove the main attraction at most halls; and those who are not in the habit of interrogating themselves too closely when they laugh will enjoy the central situation.

NORMA TALMADGE in "ASHES of VENGEANCE"

Gipsy Blood

Pola Negri at her best—A film with a popular appeal.

RELEASED BY PIONEER.

Length, 6,000 *feet.*

Release Date, *March*, 1924.

WHAT was generally regarded as one of the best pictures in which Pola Negri has hitherto appeared, viz., "Gipsy Blood," was shown to the trade in London and Manchester this week, and will be seen in Leeds and Liverpool next week. There is no doubt that Pola was born to play Carmen, and in this version of the familiar story she is the gipsy to the life. Her seductive charm and undulating movements are peculiarly appropriate to this play of passion and intrigue, and the actress makes full use of her opportunities. What those opportunities are will be apparent from a perusal of the following brief resumé of the story:

The story opens in the Pyrenees Mountains, and the beautiful Dolores awaits the return of her soldier lover, Jose Navarro, a Dragoon, stationed at Seville; she passes her time in the company of his mother, who never fails to seize an opportunity to recount the virtues of her son. Dolores is overjoyed at his arrival, and the little party spend many happy hours together. In the midst of their happiness Jose receives notice that he has been promoted to sergeant and must rejoin his regiment in Seville at once. Carmen, a gipsy, the most fascinating of all, determines to attract his attention, and to that end, throws him a red rose which he picks up and hides in his tunic. On the same day Carmen becomes embroiled in a quarrel at the cigarette factory, caused by a fellow worker reading out a love letter addressed to Carmen; Carmen stabs her; the guard are called out; Jose is in charge and arrests her. Carmen uses all her charms on the way to prison to induce Jose to let her escape and he succumbs to her blandishments and consents. His superior officer blames him, sentences him to fourteen days' imprisonment and reduces him to the ranks.

After several weeks, Carmen meets Jose again. He again falls a victim to her charms, and not he alone but also the officers, the Colonel and his Adjutant, are attracted by the beautiful gipsy. On leaving, Carmen whispers to him that she is to be found at Lillas Pastias, which is known to all the soldiers as the headquarters of the smugglers; he meets her and comes completely under her influence. Dolores not having heard from Jose, comes to Seville and also discovers from his comrades where he is on duty and decides to try and see him there. Carmen, who is on intimate terms with the smugglers, informs them that Jose is on duty to-night, and advises making use of the opportunity to smuggle goods. While Dolores is reproaching Jose for not having written to her, the smugglers, led by Carmen, approach. Carmen again uses her wiles on Jose, and while he forgets his trust and honour as a soldier, the smugglers at a given signal get through with their booty.

Meanwhile the Adjutant, who is also in love with Carmen, discovers where she lives, and on reaching her home one afternoon finds her in Jose's arms. A fight ensues, and the Adjutant, through a slip, falls on Jose's sword and is mortally wounded. Carmen takes Jose to the smugglers' lair, where she proposes he shall join their band. Carmen leaves him frequently, and he distrusts her; she has fallen in love with Escamillo, the bravest Toreador in all Spain. Escamillo is flattered by the attentions of the beautiful dark-eyed gipsy, and invites her to ride in his carriage on the day of the big bull fight in Seville. Carmen, dressed up for the great occasion, comes to Lillas Pastias, and Jose hears of her intentions. He tries to dissuade her, but in spite of his threats with a revolver she goes to the bull fight, accompanied by Escamillo, and witnesses his great

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REVIEWS OF NEW PRODUCTIONS—*Continued.*

triumph. She awaits Escamillo's return from the fight, but Jose has dragged himself to the arena, and while the multitudes are shouting their applause Carmen falls lifeless to the ground, stabbed by Jose.

Altogether, it may be said that Pioneer Films and the various territorial controllers have an excellent proposition in "Gipsy Blood," for it is a film which should appeal to all types of audiences, among whom are numbered thousands of Pola Negri's admirers.

Comin' Thro' The Rye

A production which shows, par excellence, the Hepworth touch.

RELEASED BY HEPWORTH FILMS.

Length, Six Reels.

Release Date, February 4, 1924.

PROBABLY what will come to rank as the most all-round beautiful contribution made to the British Film Weeks is the picture which Cecil Hepworth showed at the Scala on Tuesday afternoon. This is his second—and unfinished—version of Helen Mather's popular story, "Comin' Thro' the Rye." The Scala gathering had the additional advantage of a prologue acted by the characters who take part in the film. This was excellently arranged and presented, and set the note of wistful, imaginative beauty that pervaded the whole production. There is not much, perhaps, in the plot or sentiment of "Comin' Thro' the Rye," which will appeal to the taste of modern kinema-goers who have been brought up on more lurid and dynamic fare. Fashions in fiction bloom, fade, and bloom again, and it is possible that one of these days we may all find ourselves once more shedding the furtive tear over the kind of stories that delighted our Victorian grandmothers. But no such vogue is discernible at present among the patrons of fiction or film. This story, at this time, has the interest of all old, forgotten, far-off things, but not much else calculated to attract our feverish generation. In a sense, then, all the more honour to Mr. Hepworth for attempting so apparently impossible a task as that of enlisting the sympathies of the populace of to-day towards a truly old-fashioned little drama which, with its leisurely atmosphere brings back so much of the "golden age" of English fiction. If beauty of setting and scenery,

SCENE FROM "COMIN' THRO' THE RYE."

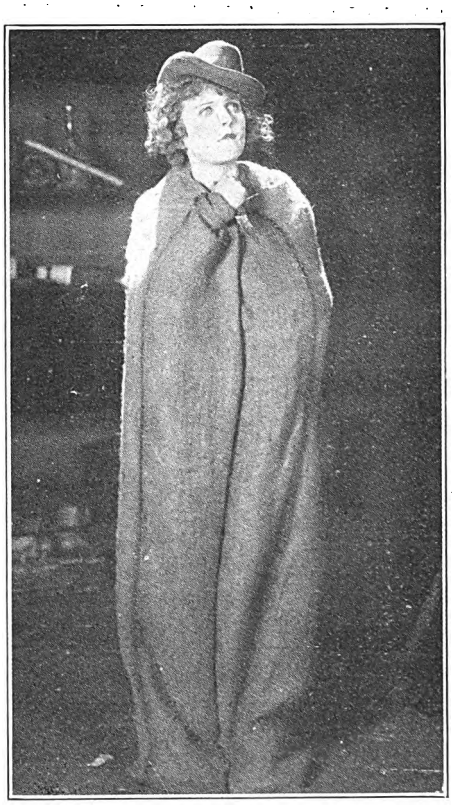
quaintness of costume, studied mannerisms of the days of crinolined dames and bewhiskered gentlemen—plus the *je ne sais quoi* of inventive genius which Mr. Hepworth is always able to impart to his productions—if these ingredients are sufficient to commend a mild-mannered tale to the film patrons of 1924, then "Comin' Thro' the Rye" will assuredly be one of the big successes of British Film Weeks next year. Done otherwise than in the style adopted by the Hepworth Company, such a picture would have fallen flat. But we believe there is a public which will appreciate a high achievement on the technical side like this, though it may be inclined to scoff somewhat at the story which provides the basis of it.

It is too late in the day to retell that story. All the public will want to know is what kind of interpretation is given it. This seemed to us to be as faultless as histrionic art could make it. Once again Alma Taylor, as Helen Adair, proves what an attractive actress she can be in a part like this. Shayle Gardner (whose unfortunate illness delayed the completion of the picture) is a true Victorian Paul Vasher, and Sylvia Fleming, as Eileen Dennes, triumphed in what is, doubtless, the most difficult rôle in the whole play. Gwynne Herbert and James Carew were effective in more elderly parts, Francis Lister is good as Dick Fellows, the steeplechase rider—and last, but not least, we have the vision of the authentic field of rye about which there was so much controversy when the film was in course of production.

MOODS IN PICTURES

ROMANCE THE KEYNOTE OF "SQUIBS' HONEYMOON"

PEOPLE are sometimes disappointed when a film fails to run in the groove expected from the title, but there should be no feelings of disappointment when Betty Balfour's new Welsh-Pearson film, "Squibs' Honeymoon," develops along different lines from those expected from the title. Without divulging details of the plot it can be said that, as usual with Welsh-Pearson's films, the plot is simplicity itself, and its development owes little to convention, but the conception of throwing the romantic into violent contrast with the unromantic, strikes a note of originality with endless possibilities. A point of considerable interest is that George Pearson is returning with "Squibs' Honeymoon" to the idea successfully experimented with in "Love, Life and Laughter" of expressing moods in pictures. It is a development of screen technique which, thanks to George Pearson, has been originated in Britain and not in America. In "Squibs' Honeymoon" he is said to have developed it still further.



MOODS IN PICTURES.

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Scottish Rally for British Film Week

Film Production and the Wage Earners.

(From our Glasgow Correspondent.)

A SCOTTISH rally for British Film Week took place at Glasgow, when the Cinema Club staged the scene for the reception of two very prominent men in the industry. It is the custom of the club to invite from time to time people who will deliver a talk on some aspect of the trade, and exhibitors and renters alike are attracted to those gatherings. It will be recalled that at the last meeting of the C.E.A. the opinion was expressed that Mr. Victor Davis should come to Glasgow and tell the members something about the work that was being done, and also, it may be presumed, explain to the exhibitors various points on which there appeared to hinge a doubt.

Mr. Davis has come and gone, and it is the least to say that he created a very good impression on those who had the pleasure of listening to a fluently delivered address, which cleverly blended the business with the patriotic instincts of Scotsmen. With Mr. Davis was Colonel Bromhead—no stranger to Glasgow—and he, too, got the ear of his audience for a speech which was convincing in its appeal.

Mr. Alexander Howie (of the Waverley Picture House, Shawlands) occupied the chair, and in introducing the two visitors said that Mr. Davis had been described as the silver-tongued orator from Wales, while the name of Mr. Bromhead stood for all that was good, straight, and progressive in the kinema industry. (Applause.) Jocularly, Mr. Howie said that when Mr. Davis and Mr. McBride recently met in a London hotel the silver tongue from Wales was still wagging when the voice of Scotland was stilled to silence. (Laughter.) That would serve as an introduction to them of Mr. Davis, whom he called upon to address the meeting.

A cordial welcome was given to Mr. Davis as he rose to speak, and, at the outset, he detailed the various steps which had been taken in the movement. He had visited nineteen branches, and it was interesting to recall that before addressing some of the branches he had been warned that a British film was not exactly regarded as the top of the poll by the members, and that he could rely upon getting some adverse criticism and some opposition. Notwithstanding that warning he was pleased to say, however, that at all the meetings when the whole scheme had been explained and the objections—some of them supposed objections—had been cleared up, not a single person attending any of the meetings had refused to sign the letter which he had put before them, and which afterwards became a manifesto on behalf of all the exhibitors in all localities. (Applause.)

Colonel Bromhead said that they were pro-British, in the sense that they were trying to boost British films. They believed that the best films from every country should have entry into Britain—(applause)—and they had no intention of shutting out anything. At the same time, however, they must all recognise the opportunities which film production had in Great Britain, and they were seeking to place this industry on a good wage-earning basis for a goodly portion of the population. They in Scotland already had experience of what the making of a big film on their territory meant in a wage-earning capacity. After all, a film was a curious piece of merchandise through the fact that it really left no residue. The only residue in a film was the cost of production, and that cost of production was represented more by wages than by anything else.

When the Battle of Culloden was taken at Inverness the film firm engaged hundreds of people from that district to help in the production of the picture, and in that way there was left behind in the town between two and three thousand pounds earned by these people in wages. (Applause.) It meant something to the town of Inverness, and it also meant a great deal to local kinemas. In conclusion, Colonel Bromhead said that they were out to make this British Film Week a huge success; they were out to make it a good business proposition for everybody concerned; they were positive that it would help the whole industry in every shape and form, and anybody who said anything to the contrary was not in full possession of the facts of the situation. (Applause.)

U.S.A. TRIBUTE TO BRITISH QUALITY

A VERY remarkable and interesting incident has recently occurred giving honour to the British theatre furnishing trade and to Messrs. Beck and Windibank, Ltd., in particular. To lay claim in advertisement copy to superiority, is, unfortunately, at times questionable; but here concrete evidence is afforded to permit such lofty assertions.

The story began in 1913-14, when tenders were issued by the Provost and Aldermen of Edinburgh for the furnishing of the Usher Hall of that city. Samples were invited from a number of the best known firms in the British Isles, and upon a certain day, appointed for the comparison of the samples submitted, these were laid out, without indication of the firms' names, for the careful examination of a furnishing expert. The requirements of the Corporation require the highest standard of quality, comfort, design and hard wear. From among other well-known makes "The Era," made by Messrs. Beck and Windibank, Ltd., was chosen as representing every desirable quality.

That was ten years ago. Last year Mr. Harry Wardman, of Washington, visited the Usher Hall whilst on holiday, and was immediately impressed by the refinement and comfort of the chairs. Mr. Wardman has plans in progress for the construction of a high-class theatre in the Wardman Park Hotel, Washington, and so convinced was he, that he decided he could not do better than instal these chairs. Special journey was then made to Birmingham to make the necessary arrangements with the makers, and but a few days ago confirmation was received for the making and supplying of these chairs throughout.

It is truly an important tribute to British theatre furnishers and a powerful testimony for the excellence of the work of Messrs. Beck and Windibank, Ltd., of Birmingham. This success, in co-operation with other important contracts that have been secured by them in various parts of the world, is further support of their slogan: "The World Theatre Furnishers."

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Manchester C.E.A. Meeting

Renters and Posters—Films "Alike as Sausages"

THE usual monthly meeting of the Committee of the Manchester Branch of the C.E.A. was held at the Victoria Hotel, Manchester, last Friday afternoon, when one or two important items came up for discussion. The meeting was presided over by W. Stephenson (chairman of the branch), and amongst those present were E. Mitchell, L. G. Bailey, M. Cowan, A. H. Longford, J. H. Stansfield, C. W. Bowmer, W. Baker, H. Clegg, and F. Carlton (organiser).

A letter was read from the joint secretaries of the Manchester Press Charities Effort, and after a brief discussion a resolution was passed supporting the scheme and asking headquarters if the branch was empowered to subscribe out of its own fund.

Mr. Stansfield reported with reference to the recent applications at Stockport for reductions in assessments, and stated that in four cases reductions had been made. He commented upon the ignorance of the men who had to deal with the assessments, and said the assessors seemed to think that if one place made a profit they must make them all pay big assessments. It was up to every exhibitor to fight like H—— to get his assessment down. They did not take the actual value of the hall, but what it would be let at. Other members also mentioned that they had secured reductions.

A letter was read from the North-Western Branch with reference to the branches which members in certain towns should join. The North-Western Branch agreed that members from Hyde, Dukinfield, and Macclesfield should be included in the Manchester Branch.

The pass book showed a balance at the bank of £341 1s. 6d.

A. H. Longford drew the attention of the branch to the fact that a certain renting concern had allowed one of its films to be shown in Manchester all week and yet the film was not to be released till January, 1924.

J. H. Stansfield said it was ridiculous, and Fred Carlton remarked that he was going to ask to be struck off the renting firms' mailing list, as he was not accustomed to booking films after they had run at his opposition.

A resolution was suggested protesting against the methods of the particular renting firm in question, but after a brief discussion it was decided to allow this practice to "die a natural death."

The Organiser read a letter from the Bradford Branch (a copy of which had been addressed to the renters) protesting against the prices of litho. posters. A similar protest, it was stated, had also been made by Liverpool and London. In consequence of this several firms had made reductions.

Several members agreed with the idea of circularising the renters on this matter, J. H. Stansfield remarking that they could get hand posters cheaper which were equally as effective. "If," he said, "the renters found themselves with a large stock on hand it was their own fault. There were some films which you could not get posters for."

It was eventually agreed to circularise the renters, suggesting reasonable prices.

The Organiser reported several new members to the branch and said that a further seven had joined within the last few days, including one of their old members, A. M. Loader.

C. W. Bowmer reported that a certain exhibitor had just secured in London two important rulings, and he thought they should assist him in his fight, although he was not a member of their organisation.

It was decided to invite the particular exhibitor to the next meeting.

J. H. Stansfield congratulated W. Stephenson on the strong fight he had made during the municipal elections to enter the City Council, and regretted that their chairman had been unsuccessful.

Mr. Stephenson said it was not for the want of help from the trade that he was not returned, but from the apathy shown by the electorate.

A good deal of discussion arose over the Benevolent Fund in consequence of an application for relief to the branch. The branch had already made grants to the applicant, and it was further decided to immediately open a subscription list.

During the discussion it was mentioned that the Sports Association (Manchester) had already assisted one or two of its members financially, and L. G. Bailey suggested it was high time something should be done to form a Benevolent Fund. "They ought," he said, "to go fully into the fund that was formed in Manchester some time ago and force an issue."

After the Organiser had reported that at the last General Council Meeting it was suggested that 50 per cent. of any of the branches' charitable efforts should go to form the nucleus of a Benevolent Fund, the branch passed a resolution that, while in sympathy with the formation of a Benevolent Fund, it was anxious to receive a full report, including a financial statement of the previous undertakings for the Manchester Fund, viz., the carnivals at the Free Trade Hall and Ice Palace.

A further resolution was also passed that the branch approach the Manchester Sports Association and Manchester Branch of the K.R.S. with a view to forming a small committee to inquire fully into the Manchester Fund and clear the whole matter up.

J. H. Stansfield protested against the class of American subjects they were being asked to book. He said the whole crux of the matter was that the Americans believed in intensive production, and that films were turned out like Ford cars and sausages. In fact, they were as alike as sausages. They had no story, no artistry—in fact, the only thing they had to do was to find a suitable title. Some British films were just as bad. What the exhibitors wanted was something to show the public, and then they would not mind paying a good price. They did not want cheap, stereotyped stuff, but fewer and better pictures, and something their patrons would enjoy. The renters treated the exhibitors like a lot of kids.

The Organiser remarked that this was a question which the President of the Association had at heart. There was no justification for the tremendous prices they were being asked to pay. They often heard of halls closing down, but few renters.

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Scottish Notes and News

Home-Made Pictures—Alterations at the "City"—Municipal Success for Kinema Man.

From Our Glasgow Correspondent.

NOW that exhibitors know clearly the position of British films, it may be presumed that they will soon be getting their house in order and looking out for the best stuff available. It may be too far in advance to forecast how the week will go in Scotland, but there is just a possible chance of it going off with the greatest *eclat*, which will bring goodwill in its train. That, it seems to me, is what is most desired. To assess goodwill is a ticklish problem, as every business man knows, but that it remains a most powerful influence there can be no doubting. If the films exhibited possess the quality which will make patrons feel that there is something jolly good in home-made pictures, then, as Mr. Davis said, exhibitors might have the surprise of their life. Amen!

Goldwyn Activities.

I had a chat with Mr. Willie Carruthers, of Goldwyn, and he is looking forward to another busy time with trade shows soon. In addition to the Elinor Glyn thriller, "Six Days," he will be showing "The Eternal Three" and "Unseeing Eyes," a little lot which will carry him on to the beginning of December. Booked for La Scala on the week beginning December 10 is the Hall Caine masterpiece, "The Christian," and it should keep up the reputation of both Goldwyn and La Scala.

Chu-Chin-Chow.

This Wilcox production is being put over in fine style at La Scala, which is doing extra good business. By a happy coincidence Herbert Langley (who appears in the film) is this week singing with the British National Opera Company at the Theatre Royal, and he made a personal appearance at La Scala, where his reception was cordial. This singer-film actor likes the screen. He has appeared in "Flames of Passion" and other notable productions. To an interviewer he has been saying that film acting is one of the best things an actor can do, as it gives him greater confidence and helps him in his legitimate work. Another attraction—especially to the ladies—in connection with the presentation of "Chu-Chin-Chow" was the original costumes worn by Betty Blythe. Mr. Alex King got them specially from London, and in doing so made the best use of them for tempting the ladies inside the La Scala to see just how Betty wore the flimsy frocks.

"Dr. Mabuse."

The Salon showed part one of this film last week, and are exhibiting part two this week. I am told it is playing to very good houses, and those who saw it last week are coming back to witness the unmasking of the villain. In some instances the fact that the film is too long for the ordinary picture house program might be a drawback, but in Glasgow the Salon patrons should find no fault with this method of showing.

The Late City Picture House.

Alterations are now going on at what was once the City Picture House in Union Street, Glasgow. This kinema was a tiny place, and it might have been for that reason it was closed down some time ago. With bigger pictures and correspondingly bigger hire charges it would not seem practical for a small hall, even in the busiest locality, to prove a good investment. In Glasgow there are rumours of plans for the new year in connection with new kinemas, both in the centre of the city and also the West End, but I can find no definite information which would lead one to understand that there is money waiting for ventures of this kind.

Top of the Poll.

This honour goes to Mr. Jas. Welsh, who is widely known on the exhibiting side of the business in the West of Scotland. He has a fine record of municipal service, and won Dalmarnock Ward by a handsome majority over his two opponents. Mr. Welsh is now a Bailie, and has rendered good service to the film industry when matters affecting the trade came up for civic approval or otherwise.

Slides.

Mr. Joe Kean will trade show "Don't Marry for Money" at the New Savoy on Monday. House Peters is the star in this British film.

"Spanish Love," trade shown by Robertson's, was a good offering, and one likely to appeal to the majority of patrons.

The film is playing a part in the Local Veto fight in Scotland, and the "Drys" are finding it very useful to demonstrate the points which they are bringing before the eyes of the electors.

DEATH OF A PLYMOUTH PROPRIETOR

FROM OUR OWN CORRESPONDENT

AT a meeting of the Devon and Cornwall Branch of the C.E.A., on November 6, sympathetic reference was made to the death of one of the leading kinema proprietors of Plymouth—W. J. Corse, and on the motion of R. Eady, seconded by Harry Harcourt, a vote of condolence was unanimously accorded the widow and relatives. Mr. Corse, who was 75, in addition to his kinema interests, was the head of a firm of large West of England electricians. He was formerly owner of the Morice Town Picture House, Plymouth, which, in fact, he had only recently sold to Thomas Hoyle. He was also a director of the Belgrave Picture House, Mutley, and, in conjunction with Thomas Hoyle, purchased but a few months ago the Cinedrome, Erbington Street, Plymouth. For several years he was vice-chairman of the Devon and Cornwall Branch of the C.E.A., and took a great interest in the work of the branch.

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NEWS AND NOTES FROM NEWCASTLE

(FROM OUR OWN CORRESPONDENT)

THE Olympia, Middlesbrough, which is to be utilised for boxing contests on Monday nights and as a kinema for the remainder of the week, is claimed to be the largest hall in the North of England. The structure is of steel with brick walls, and fireproof slates, and is fitted with 4,500 comfortable tip-up seats. All the latest arrangements in the way of entrance, exit and ventilation, have been adopted, and it is claimed that the huge building can be emptied in one minute. Boxing displays will be given in a portable ring in the centre of the building, and by an ingeniously arranged patent swivel all the seats can be expeditiously turned round so that they all face the ring. The building, which has been erected by Mr. William Eckert, was opened last week by the Mayor of Middlesbrough, Councillor Stanley A. Sadler, who congratulated the town on possessing the largest hall in the North of England. They would now be able to accommodate audiences for almost any occasion, and with such room at their disposal they need not hesitate to invite Cabinet Ministers and the most prominent people to address gatherings in Middlesbrough.

Grainger Reopened.

On Monday the Grainger Picture House, Newcastle, reopened after having been closed for a fortnight. During this time the kinema has been cleaned and redecorated, the colour scheme of the latter being very pleasing. Alterations have been made to the main entrance for the purpose of removing the pay-box from the centre of the vestibule to one side, and this necessitated the removal of a couple of marble pillars.

Refreshments for Patrons.

Patrons of the Empire Kinema, Newcastle, got a welcome surprise last week, tea and light refreshments being handed round free. This is a new departure adopted by the management, and will be continued daily between 3-30 and 4 p.m. for the audience in the circle.

Wardour Business.

Mr. C. S. MacGregor, the local manager for Wardour Films, has got an exceptionally fine fire picture, "The Third Alarm," which he screened to the trade recently, and has booked to the Westgate Road Picture House, Newcastle. There has also been a good demand for the second series of "Fighting Blood" films. These have been booked to Mr. J. MacHarg's circuit, which includes several halls in Newcastle and on Tyneside.

New British Subject.

"M'Lord o' the White Road," a British picture, which will be released for British Film Week, was screened to the showmen last week by Mr. William Walker, on behalf of the House of Granger. The film was well received, and Mr. Walker has been busy dealing with inquiries and fixing up contracts for it.

Pola Negri's great picture, "Montmartre," or "The Flame of Love," is to be trade shown in Cardiff on November 20 at the Park Hall Cinema at 11-30 a.m., and in Birmingham on November 25 at the New Street Picture House at 7 p.m. All who have experienced the drawing powers of the irresistible Pola in "Passion" should make sure that they see her latest picture under Ernest Lubitsch's direction.

CHARGE OF DEFRAUDING REVENUE

A CASE OF OVERSIGHT: NOMINAL FINE

(FROM OUR LIVERPOOL CORRESPONDENT)

AT the Liverpool County Magistrates' Court, before Mr. H. T. Hancock (in the chair) and Miss Maud Taylor, summonses for having attempted to defraud the Customs and Excise of Entertainments Tax on August 25 last were heard against Mrs. Katherine Emily Bray, of the New Pavilion Kinema, Rawson Road, Seaforth, and also against Harry A. Vernham, the manager.

For the prosecution it was stated that a Customs' officer paid a visit to the New Pavilion on the date named (a Saturday) for the purpose of making the customary examination. In the first place he went to the pay box at the entrance to the building. He discovered that the rolls of fivepenny admission tickets had not been stamped, but the ninepenny and one and threepenny tickets were quite in order. When he inquired of Mrs. Bray why the fivepenny tickets were unstamped she stated that they had run out of penny Excise stamps, but they had taken the number of the first unstamped ticket, which was 19,561.

The inspector then proceeded into the hall to examine the boxes, and found eleven unstamped fivepenny tickets, nineteen unstamped ninepenny tickets, and thirteen one and threepenny tickets which were minus stamps. He sought the two defendants and asked for an explanation, which, however, it was stated, they were unable to give.

Mr. Searle, Customs' Officer for the district, corroborated this statement, stating that he found three ninepenny and two one shilling and threepenny tickets which had not been stamped. In each case he examined about ten tickets.

In answer to Mr. Vernham witness admitted that he was afforded every facility for examining the tickets. He did not form the impression that there was any attempt on the part of the management of the hall to defraud the Customs.

Mrs. Bray explained that the mistake in not having all the tickets stamped had arisen from the fact that she was extremely ill on the evening when the inspector called.

Mr. Vernham said he had depended upon Mrs. Bray to see that only stamped tickets were used. Adhesive tickets, he pointed out, were apt to become detached.

The Chairman said that no one person should depend upon another in such matters as the stamping of tickets. A check was desirable, inasmuch as the responsibility had to be shared by all who issued the tickets. It was, however, gratifying to know that such cases had seldom occurred, and that no complaint had previously been made against either of the defendants.

The Chairman also called attention to the fact that each of the defendants was liable to a penalty of £50, but said that as the offence had arisen through worry and oversight, and not through any intent to defraud, the Justices did not propose to inflict the full penalty, but only a nominal fine of one pound on each defendant. According to defendants' own showing, continued Mr. Hancock, seven shillings had been lost to the Revenue on the night in question, and the application for costs to the extent of a guinea for advocate's fee would be allowed.

It is understood that these were the first cases of the kind to come before this Court.

NORMA TALMADGE in "ASHES of VENGEANCE"

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"If Winter Comes" in the North

Manchester Function to Welcome Big Fox Film

THE first provincial trade show of the Fox film version of "If Winter Comes" was held on Thursday, November 15, at the Theatre Royal, Manchester, and was attended by a record number of exhibitors from all parts of Lancashire as well as leading public men of Manchester, including the Chief Constable, Sir Robert Peacock, M.V.D.; Sir William and Lady Veno, Mr. James Johnson (chairman of the Manchester Watch Committee), Father Power, Councillor J. C. Grime, J.P., M.B.E.; Councillor W. Millward, Alderman Hardman, Mr. and Mrs. Frank G. Hazel, of the Royal Infirmary, and Mr. Carreras, of the Theatre Royal.

An effective prologue consisted of the singing of the song "If Winter Comes," whilst the words were flashed on the screen in front of changing backgrounds showing the seasons from autumn to winter and summer.

The picture held the large audience in rapt attention for two and a quarter hours, and, from opinions expressed, there is no doubt about its success in Lancashire when it is shown to the public.

Following the presentation of the picture, the Fox Film Company, under the chairmanship of Mr. H. D. Wood, entertained over 100 guests to luncheon at the Midland Hotel.

This was a very friendly and enjoyable function, and, although there were many speakers, there was such a cheery atmosphere of camaraderie about them all that it robbed them of tedium.

Mr. James Johnson, in proposing the toast of "The Fox Film Company," commented on the extremely cordial relations that existed between the Manchester exhibitors and the Watch Committee, which he felt was due to the desire of kinema managers to present entertainment that was clean and healthy and what any Englishman could be proud of. He mentioned the fact that the Fox Film Company had paid £20,000 to the Ideal Company for the American rights of the British picture, "This Freedom," and felt that the Company was deserving of the utmost support from the kinema managers of Manchester for the magnificent picture "If Winter Comes."

Sir William Veno, seconding the toast, pointed out that, although he was a Scotchman, he had just as high an ideal in entertainment as any Englishman. For this reason he felt that the wide exhibition of the picture they had seen that morning would be a splendid thing for the business.

Mr. H. D. Wood, in responding to the toast, emphasised that his company were concerned principally in giving everyone a square deal.

Various well-known Lancashire exhibitors, including Mr. H. Hartley, of Nelson; Mr. Bejerley, Mr. Husband, Mr. Will. Onda, M. Mott-Cowan, and Mr. Loader, followed with friendly and sometimes jocular assurances of their high esteem for Mr. Wood, the Fox Film Company's manager, for Mr. Sutton Dawes, Manchester branch manager, and for Mr. Dartnall, of Liverpool.

The opinion was expressed by several that similar gatherings of exhibitors would do a great deal to preserve unity and the co-operative spirit, and the function closed with much enthusiasm and cordiality.

LATEST LONDON NEWS

INTEREST and scenic pictures are now considered to be essential to most kinema programs, and realising the greater demand for such subjects, Direct Film Traders, Ltd., of 87, Wardour Street, are issuing twenty-six one-reel subjects per year under the general title of "Round the World: Its Beauties and Wonders." These subjects, which will be issued fortnightly, cover a very wide field, "from China to Peru" and beyond. They show distant corners of little known lands, quaint customs of far-off countries, beauty spots both at home and in distant British Dominions. In addition to these there are interesting and intimate studies of bird, animal, and insect life which reveal the habits of members of the animal world in a most delightful manner. This new series is one to which every exhibitor wishing for a bright contribution to a balanced program should certainly pay attention.

No "Season" for "Wabash."

In order that there shall be no misunderstanding, we are requested by the Vitagraph Company to point out that there is no truth in the rumour, now widely circulated, that Stuart Blackton's master photoplay, "On the Banks of the Wabash" is to be given a "season" at a West End "legitimate" theatre. The origin of this report may possibly be found in the fact that this production is running at The Rialto, New York's leading theatre, but, so far as this country is concerned, the only special presentation will be the one at the New Oxford Theatre on Wednesday, November 28, at 2-30 p.m. Invitation tickets will be issued to trade and Press in due course.

WEDDING BELLS

MR. GEORGE EDMUND WRIGHT, chartered accountant, of Sheffield, and the much-valued secretary of the Sheffield and District Branch of the C.E.A., has become a benedict. He took unto himself a wife on Monday last at the Parish Church of Barnes, and the knot was tied with scrupulous care by the Rev. Patrick Dott, M.A. (formerly Vicar of Dringhouse, York). The bride is Miss Amy R. Orange, daughter of the late J. G. Graves Orange, of Chester, whose brother, Mr. George J. Orange, C.B.E., managing director of Spottiswoode, Dixon and Hunting, Ltd., of Kingsway, gave her away, and Mr. J. B. Sykes, of Sheffield, performed the duties of best man. The happy company which sat down to breakfast at 57, Nassau Road, included Mr. W. Gavazzi King. Mr. and Mrs. Wright will receive the congratulations of the Sheffield Branch, and that large circle which knows him and appreciates his many virtues.

WARNER BROTHERS' SCREEN CLASSICS.

MAE MARSH is under contract to appear in the part of Ruth Atkin in the picturisation of David Belasco's play, "Daddies," produced by Warner Brothers, and she is to be supported by a cast of brilliant players. The production will be directed by Harry Beaumont, the director of the latest Warner Brothers Screen Classic to be shown in this country, "The Gold Diggers."

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BARROW-IN-FURNESS NOTES

FROM OUR OWN CORRESPONDENT

BUSINESS is rather better at the picture theatres in Barrow, but, as one manager remarks: "It is nothing to write home about yet." Still, there is a general feeling that the worst is past and larger attendances may confidently be looked for now that there is a prospect of trade reviving. The management of the different houses are vieing with each other in putting on the very best pictures obtainable.

* * * *

The Salthouse Pavilion, which recently entered upon a new lease of life, is doing very satisfactory business. Kinemas in the Furness and South Cumberland district are reported to be just holding their own.

* * * *

Mr. Fred Burns, who has been musical director at the Gaiety, Barrow, for some years, has taken up a similar position at the Coliseum. He is the son of the late Felix Burns, one of the best known British composers of light music. Mr. Burns came to Barrow from Her Majesty's Theatre, Carlisle, five years ago. It was there that he and Mr. Harry Armstrong, the popular manager of the Gaiety, Barrow, first became acquainted, and they have worked together as musical director and manager respectively for 13 years. Mr. Burns for the past four years has also been hon. conductor of the Barrow Shipyard Orchestra, a post which he still retains.

* * * *

Mr. Robert Bell has been appointed musical director of the Gaiety. He formerly held a similar post at the Salthouse Pavilion and later was conductor of the Coliseum Orchestra. Subsequently, for reasons of health, he took up a position in the orchestra on board the Berengaria. He was a member of the Scottish Orchestra from 1908-1912, and later of the Municipal Orchestra at Torquay.

COSMOGRAPH'S £3,000 GUARANTEE

PRIZE MONEY TO BE DEPOSITED WITH CHARTERED ACCOUNTANTS

THE COSMOGRAPH FILM CO., LTD., has received so many inquiries regarding the £3,000 competition, to be run in conjunction with the new chapter play, "Nan of the North," that we are asked to make public the following particulars:

The competition is open to all patrons of picture theatres showing the film, and has been devised to enhance their interest and to ensure that they shall make a special point of seeing every episode. A definite opening and closing date will be announced, and exhibitors will be supplied with clear and precise particulars of the competition for the use of their patrons.

Cash prizes to the value of £3,000 are guaranteed by the directors of Cosmograph Film Co., Ltd., and this sum will be deposited, before the competition commences, with a well-known firm of chartered accountants, who will act as adjudicators in the competition and whose decision will be final.

In addition to the prizes to picture patrons, Cosmograph offers a special prize of £250 to the exhibitor who supplies the winner of the first prize from among his patrons, and three prizes will also be given for the theatres that supply the largest number of competitors *pro rata* to their seating capacity. The decision in this case will also rest with the auditors, and the idea has been specially devised to give all halls, of whatever size, an equal interest in popularising the competition.

Cosmograph clearly recognises that in this direction publicity is of supreme importance, and, in order to stimulate special enterprise and ingenuity among theatre managers, will give first, second and third cash prizes, and twenty consolation prizes to the kinema managers whose publicity is adjudged to be the best.

COCAINE CHARGE AGAINST OPERATOR

DESCRIBED as a kinema operator, Marks Lazarus (30), of Pine Street, Liverpool, appeared before the Stipendiary Magistrate (Mr. Stuart Deacon) on Friday charged with having solicited Frederick Walker—one of seven accused who were before the Court on cocaine charges the previous day—to obtain a quantity of cocaine. Detective James Hall stated that when he produced to Lazarus a statement by Walker implicating him (Lazarus), the latter said "I did press Walker to get the stuff. I told Walker about the London man, but that was all bluff." Lazarus was remanded, and when an application for bail on his behalf was made the Stipendiary refused, saying that Lazarus seemed to have been engaged in the cocaine trade for some time.

"IF SUMMER DON'T"

IT must be many years since a phrase has become so popular as "If Winter Comes," of which the Fox Film of the same name will shortly be presented at leading kinemas, and its use for cartoons and announcements of various descriptions has been extraordinary. A Dutch bulb dealer, in sending his circulars to this country, has now gone a step further, for he has printed in large type on the outside wrapper the humorous variation, "If Summer Don't."

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and
Moving Picture News
Managing Editor: Ernest W Fredman

FORTHCOMING TRADE SHOWS

LONDON.

MONDAY, NOVEMBER 26.
A.F.N.....Refuge ..... Own Theatre, 11
Fox....Three Jumps Ahead ..... New Gallery, 11
TUESDAY, NOVEMBER 27.
Famous-Lasky....Homeward Bound ..... New Gallery, 11
Ideal....Two-Reel Comedies ..... Shaftesbury Pavilion, 11
European....The Steel Trail ..... Own Theatre, 11 and 2-30
A.F.N.....Dulcy ..... Own Theatre, 11 and 2-30
WEDNESDAY, NOVEMBER 28.
Gaumont....The Dark Lantern ..... New Gallery, 11
Wardour....If I Were Queen ..... Scala, 11-15
Walker....Jan of the Big Snow ..... Shaftesbury Pavilion, 11-15
European....The Steel Trail ..... Own Theatre, 11 and 2-30
Vitagraph....Lightning Love ..... New Oxford, 2-30
Vitagraph....On the Bank of the Wabash ..... New Oxford, 2-30
A.F.N.....Dulcy ..... Own Theatre, 2-30
THURSDAY, NOVEMBER 29.
Gaumont....Cowboy and the Girl ..... New Gallery, 11
FRIDAY, NOVEMBER 30.
Apex....The Blindness of Riches ..... New Gallery, 11
European....The Acquittal ..... West End Cinema, 11
Moss Empires....Marie Antoinette ..... New Oxford, 3

MANCHESTER.

MONDAY, NOVEMBER 26.
Fox....Bucking the Barrier ..... Oxford Street P.H., 11
Fox....Unreal News Reel ..... Oxford Street P.H., 11
TUESDAY, NOVEMBER 27.
Butcher....In the Blood ..... Deansgate P.H., 11
Gaumont....Quality Plays ..... Piccadilly, 11
Famous-Lasky....Homeward Bound ..... Oxford Street P.H., 11
European....The Acquittal ..... Gaiety, 11-15
A.F.N.....Dulcy ..... Own Theatre, 11 and 2-30
WEDNESDAY, NOVEMBER 28.
Fox....Three Jumps Ahead ..... Oxford Street P.H., 11
Goldwyn....The Eternal Three ..... Piccadilly, 11
FRIDAY, NOVEMBER 30.
Goldwyn....Unseeing Eyes ..... Piccadilly, 11
Wardour....If I Were Queen ..... Deansgate P.H., 11-15
Gaumont....Class ..... Own Theatre, 11 and 2-30

LIVERPOOL.

TUESDAY, NOVEMBER 27.
Wardour....Good Men and True ..... Scala, 11-15
Ideal....The Naked Man ..... Palais-de-Luxe, 11-15
Goldwyn....The Eternal Three ..... Futurist, 11-15
A.F.N.....Dulcy ..... Own Theatre, 11 and 2-30
WEDNESDAY, NOVEMBER 28.
Gaumont....Quality Plays ..... Scala, 11
Fox....Bucking the Barrier ..... Prince of Wales, 11
Fox....Unreal News Reel ..... Prince of Wales, 11
Western Import....When Dawn Came ..... Palais-de-Luxe, 11-15
Western Import....Marionette Comedies ..... Palais-de-Luxe, 11-15
European....The Acquittal ..... Futurist, 11-15
A.F.N.....Dulcy ..... Own Theatre, 11 and 2-30
THURSDAY, NOVEMBER 29.
Goldwyn....Unseeing Eyes ..... Futurist, 11-15
FRIDAY, NOVEMBER 30.
Butcher....In the Blood ..... Palais-de-Luxe, 11
Famous-Lasky....Homeward Bound ..... Scala, 11
Fox....Three Jumps Ahead ..... Prince of Wales, 11

SHEFFIELD.

TUESDAY, NOVEMBER 27.
Goldwyn....Six Days ..... Cinema House, 11
Napoleon....A Couple of Down and Outs ..... Central, 11
WEDNESDAY, NOVEMBER 28.
Famous-Lasky....Homeward Bound ..... Union Street P.H., 11
FRIDAY, NOVEMBER 30.
Gaumont....Gentleman in Mufti ..... Albert Hall, 11
Goldwyn....The Eternal Three ..... Cinema House, 11

GLASGOW.

MONDAY, NOVEMBER 26.
Gaumont....Quality Plays ..... Scala, 11
Fox....The Exiles ..... Cinema House, 11
Famous Prod.....Don Juan ..... Savoy, 11
TUESDAY, NOVEMBER 27.
Wardour....Wallace Coburn's Dramas ..... Own Theatre, 11 and 2-30
WEDNESDAY, NOVEMBER 28.
Famous-Lasky....The Law of the Lawless ..... Scala, 11
Goldwyn....The Eternal Three ..... Cinema House, 11
THURSDAY, NOVEMBER 29.
Jury....The French Doll ..... Cranston's P.H., 11
Ideal....The Naked Man ..... Scala, 11
FRIDAY, NOVEMBER 30.
European....Out of Luck ..... Own Theatre, 2-30

BIRMINGHAM.

SUNDAY, NOVEMBER 25.
Butcher....In the Blood ..... Scala, 7
F.B.O.....Montmartre ..... New Street P.H., 7
Mark's Films....Wildness of Youth ..... Regent Hall, 7
TUESDAY, NOVEMBER 27.
Marshall Films....The Devil's Acre ..... Scala, 11
A.F.N.....Dulcy ..... Own Theatre, 11 and 3
WEDNESDAY, NOVEMBER 28.
Wardour....Good Men and True ..... Futurist, 11
Gaumont....Bonnie Prince Charlie ..... New Street P.H., 11
THURSDAY, NOVEMBER 29.
Goldwyn....Slave of Desire ..... Futurist, 11
FRIDAY, NOVEMBER 30.
Gaumont....Quality Plays ..... New Street P.H., 11
Famous-Lasky....Homeward Bound ..... Futurist, 11
Fox....Footlight Ranger ..... Scala, 11
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Jury....The French Doll ..... Futurist, 3-30
Wardour....If I Were Queen ..... Regent P.H., 7
F.B.O.....The Gold Diggers ..... New Street P.H., 7

LEEDS.

TUESDAY, NOVEMBER 27.
Famous-Lasky....Homeward Bound ..... Kinema Exchange, 10-30
European....Out of Luck .. Kinema Exchange and Own Theatre 11 and 3-15
Fox....Footlight Ranger ..... Kinema Exchange, 11-40
WEDNESDAY, NOVEMBER 28.
Napoleon....A Couple of Down and Outs ..... Majestic, 11
FRIDAY, NOVEMBER 30.
Gaumont....Quality Plays ..... Scala, 11
Goldwyn....Slave of Desire ..... Majestic, 11
Vitagraph....On the Banks of the Wabash ..... Kinema Exchange, 11
Vitagraph....Lightning Love ..... Kinema Exchange, 11
Wardour....Good Men and True ..... Kinema Exchange, 2-15
Ideal....The Naked Man ..... Kinema Exchange, 3-15

NEWCASTLE.

TUESDAY, NOVEMBER 27.
Jury....The French Doll ..... Queen's, 11
F.B.O.....Sodom and Gomorrah ..... Pavilion, 11-15
WEDNESDAY, NOVEMBER 28.
Gaumont....Quality Plays ..... Grey Street P.H., 11-15
European....Out of Luck ..... Stoll and Own Theatre, 11-15 and 2-30
THURSDAY, NOVEMBER 29.
Butcher....In the Blood ..... Empire, 11-15
FRIDAY, NOVEMBER 30.
Famous-Lasky....The Law of the Lawless ..... New Pavilion, 11
Fox....Man's Size ..... Grey Street P.H., 11
Wardour....My Dad ..... Grainger's P.H., 11-15

NOTTINGHAM.

TUESDAY, NOVEMBER 27.
Famous-Lasky....The Law of the Lawless ..... Scala, 11
Ideal....The Naked Man ..... The Elite, 11-15
WEDNESDAY, NOVEMBER 28.
Fox....Footlight Ranger ..... Picture House, 11
FRIDAY, NOVEMBER 30.
Butcher....In the Blood ..... Picture House, 11

BRISTOL.

SUNDAY, NOVEMBER 25.
A.F.N.....Dulcy ..... Own Theatre, 3
Butcher....In the Blood ..... Clare Street P.H., 3-15
TUESDAY, NOVEMBER 27.
Gaumont....Bonnie Prince Charlie ..... Whiteladies P.H., 11-15
WEDNESDAY, NOVEMBER 28.
A.F.N.....Dulcy ..... Own Theatre, 11 and 3
FRIDAY, NOVEMBER 30.
Fox....The Silent Command ..... King's Theatre, 11
Napoleon....A Couple of Down and Outs ..... Triangle, 11

CARDIFF

TUESDAY, NOVEMBER 27.
Phillips....The Cabinet of Dr. Caligari ..... Capitol, 11-15
A.F.N.....Dulcy ..... Own Theatre, 11-30
Gaumont....Bonnie Prince Charlie ..... Park Hall, 11-30
Fox....Man's Size ..... Kinema Exchange, 12-15
Wardour....My Dad ..... Kinema Exchange, 3
WEDNESDAY, NOVEMBER 28.
Napoleon....A Couple of Down and Outs ..... Park Hall, 11
FRIDAY, NOVEMBER 30.
Western Import....When Dawn Came ..... Capitol, 10-30
Western Import....Marionette Comedies ..... Capitol, 10-30
Famous-Lasky....The Law of the Lawless ..... Own Theatre, 11
Ideal....Two-Reel Comedies ..... Park Hall, 11-15
Phœnix....God's Gold ..... Kinema Exchange, 12-15

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FOR THE BRITISH FILM WEEKS.

"IN THE BLOOD"

By Andrew Soutar.

A WALTER WEST PRODUCTION.

Trade Shows—

LEEDS ... ...Friday, Nov. 23, 3-15 p.m., Cinema Exchange

BIRMINGHAM. .Sunday, Nov. 25, 7 p.m., Scala

BRISTOL ...Sunday, Nov. 25, 3-15 p m., Pic.ure House, Clara Street

MANCHESTER Tuesday, Nov. 27, 11 a m., Deansgate Picture House

NEWCASTLE...Thursday, Nov. 29 11-15 a.m. Empire Cinema

LIVERPOOL ...Friday, Nov. 30, 11 a.m., Palais-de-Luxe

NOTTINGHAM .Friday, Nov. 30, 11 a.m., Picture House, Long Row

SHEFFIELD ...Wednesday, Dec 5. 11 a.m, Cinema House

BUTCHER'S
FILM SERVICE LTD.,
Camera House, Farringdon Ave., London, E.C.4

MANCHESTER - 40, Deansgate
LEEDS - - - 66, New Briggate
NEWCASTLE - - 31, Westgate Rd.

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The Film Renter and
Moving Picture News

LONDON Phone: Regent, 1468-9. Telegraphic Address: "Wrightads, Westcent, London," MANCHESTER Phone: City, 5207.

No. 524. SATURDAY, NOVEMBER 24, 1923. SIXPENCE.

AGAIN—NO POLITICS!

WHY THE SCREEN SHOULD BE NEUTRAL AT THE ELECTION

HARDLY more than a year ago, on the eve of the General Election of 1922, we found it necessary to sound a warning against using the screens of the country for political propaganda. Now, less than three weeks before yet another General Election, signs are not wanting that various efforts are to be put forth to flash the party cries in the kinema, and once more to solicit public support for partisan policies in what should be purely houses of entertainment.

We thought and said last year that we considered this pandering of the screen to specific political doctrine was entirely inimical to the prestige of the industry; and on the present occasion we desire to reiterate that warning with all the emphasis we can command. It is our profound conviction that exhibitors who allow any of the candidates—Conservative, Liberal, Labour, Communist, Prohibitionist, "Independent," or any other brand—to use the picture playhouse during the hours of "showing" for the purpose of advertising party nostrums will be not only acting against their own true interests but doing an incalculable injury to the kinema trade as a whole.

It is stated, for instance, on good authority that the Conservative Party has approached the C.E.A. with a view to getting that body to exert pressure on exhibitors to allow Protectionist slides to be thrown on the screen; in return for which it is promised that when the question of the Entertainment Tax next comes up in Parliament the Party will take off the Whips and permit a free vote to be given. About this there are several pertinent things to be said. First, there is no certainty whatever that the next Government will be a Conservative one: time enough to talk of Whips when we know who is going to hold the reins. Second, even if Mr. Baldwin's Government is returned to power we have only too much reason for insisting that politicians' promises at election times are only, as a rule, so many windy words (anybody who was willing to place faith once more in the Tory promise to reduce or abolish the tax would be credulous, indeed, after our experience this year). Third, we repudiate most strongly the attempt of any political party whatsoever to drag this industry along at its chariot wheels by exploiting its program within the walls of the picture houses where people of all shades of opinion foregather, not to be told how to vote, but for relaxation and enjoyment. The screen may be to-day the greatest medium of education and propaganda in the world. But the candidate in search of a seat is apt to put too narrow an interpretation on its mission in this respect, and to regard it as simply a convenient means of reflecting his own particular label.

Now, frankly, we do not want this sort of thing mixed up with the legitimate objects of the screen. In fact, propaganda,—especially of the "political" and "business" varieties—has had too long a run already in the kinema, and the once enthusiastic film "fan" is getting fed up with it. Advertising and commercial slides of all kinds are voted a bore. The public is as "sick-tired" of them as Mr. Ramsay MacDonald is of "foreign films." But at the worst the tradesman's slogan does not induce any feeling in a place of amusement—except, of course, of weariness and fatigue. With the politician's slogan, however, it is far otherwise. The supporters of any special policy may cheer, but its opponents will be inclined to jeer or to hoot. Is this a desirable atmosphere to create in our picture palaces? We think not. On the contrary, it should be avoided at all costs. When a Liberal goes to a public meeting of the Conservatives he knows what to expect. Similarly with all those who attend gatherings of the opposition. But a kinema has no relation to the hustings and should be kept free of political faction. During the next few weeks picture houses will doubtless be available on Sundays for meetings of the various candidates. That is perfectly legitimate. Let it stop at that, and do not allow party propaganda to invade the screens during the ordinary week-day performances. A kinema showman's business is to show pictures, not to become a catspaw for any of the rival political groups. The common denominator in the kinema is the interest aroused by the story or spectacle unfolded. The introduction of party issues therein can only provoke disaffection. Let the politicians fight their battles in their own way outside, and let the exhibitors KEEP THE SCREEN FREE FROM ALL POLITICAL CONTENTION.

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By the Way Notes.

A Weekly Causerie On Trade Topics.

WORDS are at best a poor medium with which to express my feelings at the kindness shown to me whilst I have been in America, and it is indeed difficult to write coherently when I look back on the wonderful reception accorded me by the entire American industry during the time I was in New York. From the moment I landed until the morning I sailed, members of the motion-picture industry in New York determined to do everything in their power to make my stay a memorable one. Chaperoned by Harry Reichenbach, prince of Press agents, and one of the finest men I ever wish to meet, the whole of my stay was one continuous round of entertainment and serious discussions with the best brains in the industry. The result of my deliberations will, I think, prove of incalculable value, particularly to the British producing industry, whilst it has been just as great a pleasure, in some small way, to cement the bond of friendship between the film industries of the two countries. For all the kindness I received I pay grateful appreciation to Harry Reichenbach, Joe Dannenberg, Robert Lieber, Adolph Zukor, Samuel Goldwyn, Richard Rowland, R. H. Cochrane, Samuel Rothapfel, Joe Plunkett, and scores of others who went out of their way to heap hospitality upon me.

It was equally gratifving to receive many letters and cables from friends in the British film industry, whilst I was in New York, and again upon my return to be welcomed with such cordiality by the entire British trade.

To all my friends I extend my grateful thanks.

Ernest W. Fredman.

J. D. Williams' New Venture.

SINCE the news arrived that Mr. J. D. Williams had severed his connection with First National Pictures considerable curiosity has been rife, both here and in America, concerning his future activities. As is well-known, Mr. Williams is the president of Ritz-Carlton Pictures—the chief star for whom will be Rudolph Valentino, and there is little wonder that a tremendous gathering of exhibitors and the trade assembled on Wednesday to hear the important announcement that Mr. Williams intimated he would make at the luncheon he was giving. This was none other than an intimation that a British company had been formed, and that the pictures would be distributed by the Carlton Company, the chief movers of which are Mr. H. W. Thompson, and his popular lieutenant, Mr. Samuel Berney. The pictures are, Mr. Williams declared, to be made in England, and every care is to be seen that these productions will compare with the world's best. A very cordial welcome was given to Ritz-Carlton Pictures by the exhibitors present at the gathering, which was presided over by Major Gale. It occasioned considerable surprise to many of those present to find the president of the Cinematograph Exhibitors' Association in the chair, as it is, to say the least of it, somewhat unusual to find the head of the C.E.A. taking the chair at what was practically a renters' gathering. It is, I believe, the first occasion that the president of the C.E.A. has ever taken such a course, but now that he has created a precedent we shall doubtless look forward to seeing him in a similar capacity at future functions of a like character.

The Abortive Congress.

NEVER was this journal more justified than when it exhorted the Cinematograph Exhibitors' Association to ignore the much-vaunted International Congress, which was held in Paris last month. The whole affair, which has been lauded by other journals as an *entente cordiale* between the two countries, was nothing more or less than a complete fizzle and a lamentable failure. Why the C.E.A. ever bothered about this miscalled Congress was always beyond my comprehension, and the twenty delegates who attended were certainly completely disillusioned before they left. It is high time that the C.E.A. ceased bothering about stupid functions such as this, as there is very little to be gained from allying themselves with exhibitors in Central Europe. It would be a great deal more to the point if the C.E.A. were to watch the progress of the industry in America, and get a real alliance with the live associations in that country. The Theatre-owners' Chamber of Commerce and the M.P.T.O. are two bodies from whom the C.E.A. could derive tremendous benefits, and if, instead of worrying themselves about absurd conferences in Paris, they were to devote their time to making a real alliance with exhibitors in America, they would be doing far more useful work.

Wardour Street Depression.

ONE salient fact that impressed itself upon me on my return from America last week was the deadly depression that seems to have settled over Wardour Street, particularly with British-producing firms. After the wonderful send-off that the Prince of Wales gave to the British Film Weeks, and the keen enthusiasm that I understand was prevalent at the greatest luncheon ever held in the history of this trade, I naturally expected to find film-land bubbling with excitement, and British film production, in particular, receiving a tremendous impetus; instead of which several of the British manufacturers that I called upon seemed to be in the depths of despair. From what I can gather exhibitors, whilst apparently anxious to book British productions, are not paying a commensurate price for the films, and, consequently, many British film producers, who have spent a considerable amount of money in production, are considerably alarmed at the deliberate attempt that is being made

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by certain exhibitors to get the films for practically next to nothing. This is decidedly bad, and exhibitors must pay a fair price for the product that is being offered them.

Warning to Exhibitors.

AFTER all, if this course of treatment is pursued it must mean that there will be no inducement whatever to British producers to make bigger and better pictures, and never was there a time in the history of this industry when bigger British pictures were more wanted than at the present moment. Undoubtedly, the root of the trouble is that certain American companies in this country are practically giving their stuff away, and this is tending to increase the hardship of the British producer. The matter is certainly up to the exhibitor, who must remember that if he, by his acts, forces our own producing companies out of existence he will be at the mercy of America, when he will find a very different tune called.

An "Inspiration" Picture.

MR. HARRY HAM, special representative for Charles H. Duell, president of Inspiration Pictures, arrived in London on Tuesday last. Mr. Ham brought with him a copy of "The White Sister," the big Inspiration picture, featuring Lilian Gish, which is now playing its eighth week in New York. In a chat I had with him on his arrival, Mr. Ham intimated that his plans at the moment were somewhat indefinite, but the first news of his activities will appear in these pages. Meanwhile, there have been many offers made for the United Kingdom rights—all of which are receiving his consideration. "The White Sister" is a very fine picture, which is certain to make a big impression over here.

Betty Blythe's Plans.

MR. PAUL SCARDON, the well-known film producer and husband of Miss Betty Blythe, arrived in Europe last Saturday, and immediately joined his wife and niece. Miss Blythe is starring in "The Recoil," a Parker Reed picture, which will be released by Goldwyn's, and it is anticipated she will visit England before her return to America.

BRITISH FILMS IN AMERICA.

MR. ERNEST W. FREDMAN, Managing Editor of THE FILM RENTER & MOVING PICTURE NEWS, has returned from his trip to America, during which time he interviewed every leading manufacturer and exhibitor on the subject of British films on American screens. While our Editor was in New York he received a welcome such as has never been accorded any other film visitor from this country, and was received by every prominent leader of the American Motion Picture Industry, amongst them being Adolph Zukor, Will Hays, Robert Lieber, Marcus Loew, Samuel Goldwyn, Sydney Cohen, William Brandt, Carl Laemmlle, R. H. Cochrane, Samuel Rothapfel, Richard A. Rowland, Nathan Burkan, Hiram Abrams, William Fox, and indeed all the greatest personalities throughout the entire industry.

In addition to seeking the views of these eminent personalities, Mr. Fredman also had conferences with Mr. William A. Johnston, of the *Motion Picture News*, Mr. Joseph Dannenberg, of *The Film Daily*, Mr. Welsh, of the *Moving Picture World*, Mr. George Blaisdell, of the *Exhibitors' Trade Review*, and Mr. J. S. Spargoe, special representative of the *Exhibitors' Trade Review*, as well as editors of the New York morning papers paying special attention to motion picture events. From all these leaders of the trade in America Mr. Fredman has gleaned a wealth of information which will occupy very many pages of this journal, and at the request of the American Motion Picture Industry, the whole of this information will be published in our special issue of THE FILM RENTER, to appear on Jan. 1.

In this special number Mr. Fredman will give the British Film Industry some striking information concerning the chances of British Films in America.

Special articles dealing with the state of affairs of the Motion Picture Industry in America will appear from Mr. Fredman's pen each week until the 1st January.

B.N.F.L. and Exhibitors.

THE British National Film League is most grateful to the many exhibitors and other members of the industry who made the journey to London from all parts of the country to be present at the Prince of Wales luncheon. The League feels that the presence and enthusiasm of these gentlemen contributed in no small measure to the success of the luncheon.

A Producer-Exhibitor.

AT a luncheon given by Mr. Ford last week his plans for picture production and exhibition in Great Britain were outlined. Mr. Ford has made his money in France, principally in nails, so it was stated, and had turned to pictures as another outlet for his energy and ability. He has two companies producing films in France, one with Pearl White as a star, and the other with Andree Lafayette (the French girl who played Trilby in America). Mr. Ford announces his intention of producing in England, and is said to be making plans to that end.

Atmospheric Presentation.

PATRONS of the Palace Theatre during the next few weeks are promised something original in presentation if Mr. Reginald Ford, who is showing "Down to the Sea in Ships," carries out the scheme of exploitation which he developed on Broadway. Not content with an exhibition of whaling implements to attract the wandering eye, he used the pungent odour of oakum to induce the atmosphere of old sailing ship days, and thus increase the attractiveness of his picture. Unfortunately, with us in England oakum is more suggestive of Dartmoor Prison than of anything else, and old lags making their way into the Palace, and inhaling the odour associated with their captivity, might not consider the entertainment to the nostrils as being "mighty lak' a rose."

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BY THE WAY—*continued.*

By Wireless.

LIEUT-COL. BROMHEAD got in a fine plea for British films on Monday night by means of wireless. The best passages of his film luncheon speech made part of this address, and this method of placing the claim of British films to patronage before the host of listeners-in up and down Great Britain cannot be without its effect. The president of the British National Film League spoke quickly, but lucidly, and I listened with great interest until a vessel lying in the Thames, less than a mile away, began a persistent Morse code message. By the time I had turned him out the Colonel's address was just upon finished.

Lay Press and the Luncheon.

THE big British film function of last week certainly could not complain of its Press. Seldom has there been an event of this kind which has occupied so much newspaper space. With but one exception the London dailies featured the report, and in many cases commented editorially upon British films. The big three, as they may be designated—"The Times," "The Morning Post," and "The Daily Telegraph," gave considerable space to the report, and their editorial comment was most satisfactory.

"Raw Material."

PART of this publicity was, no doubt, due to the happily phrased speech of the Prince. There is nothing a newspaper man likes more than to have a striking phrase presented to him which will make a good "top." The happy thought of His Royal Highness, which caused him to describe himself as "raw material," was just the striking phrase which catches the newspaper readers' eye. If, as report says, the "raw material" idea was a last-minute inspiration, it was a most happy one, and proves how completely at home the Prince was, for it is only in congenial environment that an idea is born and so delightfully developed. His Royal Highness's reference to the Tower of Babel and the usefulness of a film operator there, was also useful in making headlines in many papers.

The "Box-office Verdict."

WILLIAM A. JOHNSTON, the brilliant editor of the "Motion Picture News," is writing a fascinating series of articles for the widely-read "Saturday Evening Post," the first of which, entitled "Box-office Verdict," is of peculiar interest to members of this industry. In this, the first of the series, Mr. Johnston throws a light upon the success and failure of many big motion pictures, and records how "The Miracle Man" came to be made and its ultimate success at the box-office. In a chat I had with Mr. Johnston before I left New York, I understand that these articles will probably appear in a widely-read publication in England, and I can heartily recommend them to members of the British film industry, who will, I think, find them of tremendous interest.

Goldwyn's Gleanings.

SELDOM have I read a more entertaining book than Samuel Goldwyn's latest contribution, entitled "Behind the Screen." In this volume Mr. Goldwyn gives intimate and fascinating details of his ten years' association with motion picture stars, and the whole book teems with interesting little revelations concerning screen favourites, such as Mary Pickford, Pauline Frederick, Geraldine Farrar, Mary Garden, Mabel Normand, and other "movie" stars who have twinkled during the past ten years. Mr. Goldwyn reveals himself in a new light, not only as a shrewd observer, but as a judge of screen stars' values, and his reminiscences of his early days in the industry, when he was struggling, in conjunction with Jesse Lasky, to make motion pictures produced by Cecil de Mille, are, in their way, wonderful little real life stories. "Behind the Screen" has had a ready sale in America, and when it comes to England should be secured by every member of the motion picture industry, for it will, I venture to say, prove one of the most fascinating novels ever issued in connection with our industry.

American Censors on the Warpath.

FROM New York comes the announcement that the Censorship Department of Ohio has barred Chaplin's production, "The Woman of Paris," from appearing on the screens of that State. Vernon M. Riegel, head of the Department, when interviewed on the subject, is reported to have expressed the opinion that "everything" was wrong with the picture in question, and that he didn't think it was possible to change it in any way that would satisfy the Board. However, it is understood that changes, revisions, and deletions will be made by those issuing the film, and that in its altered form, it will be submitted for further review. The Ohio Censorship people must be "hot stuff," as it is stated that they have also recalled "Enemies of Women," which, after it had been cut several times to please them, they had previously passed for exhibition.

Mystery of the "A" Film.

WHAT he described as a "simple"—we are afraid far too "simple"—solution of the "A" films difficulty was propounded by Mr. F. R. Goodwin at the recent meeting of the C.E.A. General Council. "If exhibitors declined to book films with an 'A' certificate," he said, "there would be no 'A' films on the market." Does Mr. Goodwin mean that, as the market for them would have vanished, the *kind* of films which have been confined to "Adults only" would cease to be produced? Or that the Board of Film Censors, ever responsive to the general wishes of the trade, would mark all such films with a "U"? As it stands, this "simple solution" of a pressing problem seems a bit ambiguous. The ostrich does not become invisible merely by burying its head in the sand; and, similarly, an essentially "A" production is not necessarily rendered innocuous to youth by being labelled "U." Whatsoever types of films are produced in the future, there will always be difficulties with the licensing authorities as to whether some of them are exactly suitable for children. Even though we eliminate the present system of classification, another would probably have to be found. It is highly unlikely that Mr. T. P. O'Connor, for one, will agree with Mr. Goodwin's view of this suggested "simple solution."

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AMERICAN FILMS AND THE BRITISH MARKET

EXAGGERATED PICTURE VALUES AND THE NEED FOR ECONOMY.

IT does not require a very close study of the motion picture industry in America to bring out one dominating factor, which is, that economies are being rigidly enforced both in production and distribution in many of the principal film corporations. For very many months it has been obvious that production costs have been increasing out of all proportion, and it was only a matter of time before matters came to a head. As my readers well know, Adolph Zukor had the courage to call a halt to the stupendous costs of production, and he has instituted rigid economies, not only in his studios, but in the distributing end of the Famous-Lasky business. Zukor's example has been followed by other producing companies, and his sensible course has received the support of every leader in the American motion picture industry. If one makes a close study of production in the United States it is clearly evident that there are large economies to be effected, both in the studio and in distribution. Stars and near stars' salaries have risen out of all proportion, and have reached a point where ordinary photoplays are costing a great deal more than they should. Pictures made in Hollywood are uniformly expensive and extravagant, and now that a capable man like Mr. Zukor has taken the situation in hand and has drastically closed down production it is likely to bring a considerable reduction in production costs. Distribution in America is also particularly expensive. Many of the companies have fifty and sixty exchanges throughout the country, and to show how grossly absurd the situation is, in one town, practically only a six per cent. territory, there are no less than forty exchanges operating. Each company carries a tremendous sales force, and there appears to be enormous overlapping in a great many directions, particularly physical distribution. What does this mean to the exhibitor? It can only mean one thing, and that is that he has to pay more money for his pictures because, in consequence of high production and distribution costs, the film companies have to pass the cost on to the exhibitor.

In America, to-day, the high cost of rentals is still a matter that is agitating the entire exhibiting industry Numerous exhibitor combines are springing up daily, each with the avowed object of cutting down rental prices. Producers complain that the exhibitor does not pay a fair price for the bigger and better pictures that the public insist upon having. It is a serious matter for both sides of the industry. What is its effect on this market? Putting it plainly, it means that America is looking to England for a bigger price for her pictures than she has at any time asked heretofore.

Almost every producing house that I visited in the American motion picture industry had prominently before it the figures that had been obtained in England on such films as "Way Down East," "The Four Horsemen," "Pollyanna," and "Robin Hood." Time and again I was informed that "Way Down East" had grossed over one hundred and thirty thousand pounds in this market, that "The Four Horsemen" had done one hundred thousand pounds, and that "Pollyanna" had gone to over seventy-five thousand pounds, and that a particular producer's films were quite as good as any of those named, and he therefore expected a tremendous sum for his product.

To give an example: Charles H. Duell, President of Inspiration Pictures, when asked by a British film buyer his price for "The White Sister," an excellent American picture, featuring Lilian Gish, but by no manner of means a world-beater, asked the absurd sum of four hundred thousand dollars, and when remonstrated with instanced the figures of the pictures named above, and declined to even consider the matter for a less sum.

Another well-known American producer whose picture I saw, and which will be shortly marketed in this country, said he expected it to book to at least one hundred thousand pounds in Great Britain. That seems to be the figure that many American concerns have placed upon their bigger product when it comes to be exploited in this country.

Personally, I think there will be a rude awakening, for, as I was careful to inform them, this market cannot in these days produce anything like the sum of one hundred thousand pounds, no matter how great the picture is.

America is making at this moment some very great productions—they are faced with tremendously heavy costs, and the economies they are now in the process of effecting will only affect future productions, and not those already made. British exhibitors are likely to be asked to pay heavy prices for the big pictures that are coming over, therefore the situation is one that requires very careful watching. Many of the super American productions are pictures that will play to big business in this country, but what the exhibitor has to see is that merely because production costs have been exceeded in America is no reason why he should be asked to pay a price out of all proportion in this country. American companies are to be congratulated upon grappling with a tremendous subject, but one thing they should remember is that this market can only pay so much, and must not be expected to pay an increased price because economies have not been instituted before.

(To be continued.)

Ernest W. Redman

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British Films in America

Enthusiastic Reception of "Film Renter's" Editor

HIS PASSIONATE PLEA FOR BRITISH PICTURES

AMERICAN trade papers just to hand devote a large amount of space to the complimentary luncheon given in New York to Mr. E. W. Fredman, Editor of the FILM RENTER, by the American film industry. The valuable services rendered in this country to American visitors by the FILM RENTER's editor were gratefully recognised, and speakers eulogised Mr. Fredman with sincerity and heartiness.

"The Exhibitor's Herald," reporting this function, says: "Never before in the history of such things has a film visitor been given such a reception as was accorded to Mr. Fredman. At this luncheon he was to make the acquaintance of the New York film writers, and the scribes were all there. So were the Pharisees. There also were a lot of heads and other high officials of producing companies."

Among the speakers were Richard A. Rowland, Samuel Goldwyn, Marcus Loew, William Brandt, Nathan Burkan, Joe Dannenberg, John C. Flinn, Samuel Rothapfel, Abe Berman, and C. C. Pettyjohn, while Harry Reichenbach acted as master of ceremonies.

Most of the speakers touched upon the subject of importance in American film circles, the closing of the Famous-Players Lasky studios, and the subject was so thoroughly debated that Marcus Loew declared that although he and the other guests had come there to pay a tribute to "Our guest of honour" the function had developed into an affair through which a great deal of knowledge was being gained. Marcus Loew referred to the luncheon he attended in London with Sir William Jury and testified to the high capacity and character of the members of the film industry whom he met at that luncheon, men, who, he declared, would compare highly with any body of men he had ever met among representatives of any industry. Every speaker testified in eulogistic tones to the regard in which Mr. Fredman was held by the entire American industry.

Mr. Fredman, who was greeted by the diners standing and applauding him, said he would be scarcely human if he were not deeply moved by the splendid tribute of the day. He prefaced his speech by putting in a passionate plea for British films, and requesting that they should be given the opportunity they merited on American screens. Mr. Fredman proceeded: "We are showing in England one of the greatest pictures ever made, and it is certainly successful, your 'Covered Wagon.' It is successful because it is a story of a pioneer, and we Englishmen are pioneers, and we welcome pioneers.

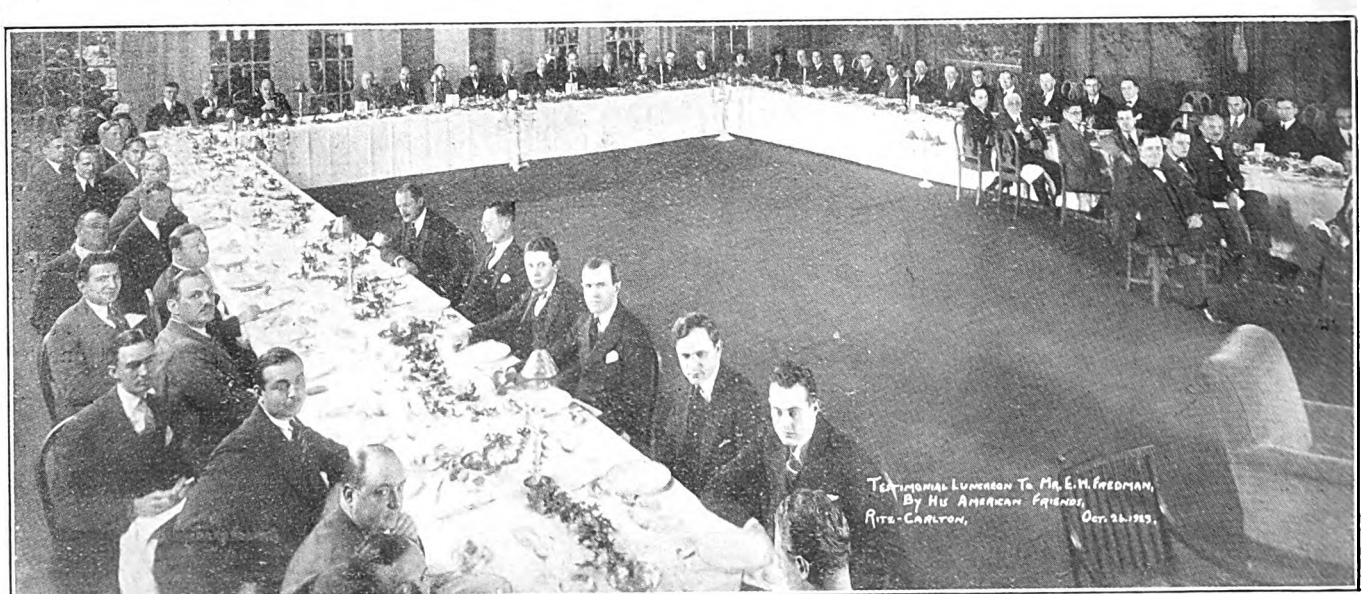
"I came here to look the situation over, although I don't profess to be a Moses. I did come over as an Ambassador for British films. When I was here three years ago I looked at productions and saw the type of pictures being made here. I went back and said our pictures didn't deserve distribution in America and advised against any self-kidding.

"In the last three years our pictures have improved remarkably. We have engaged American stars and directors and technicians and are doing everything we can to make American pictures. We can't put money into our pictures unless we get another market.

"When you see our pictures we ask you to judge them on their merits and from the viewpoint that our little country is striving to make pictures that will appeal to the American kinema-going public.

In the pictures that are to be shown you we ask that if they are good to take them, and if they are not, don't.

"We show American pictures because they are good, and we would like just a little reciprocity—and you will strengthen the bond of friendship between England and America."



The banquet given in honour of Ernest W. Fredman, the FILM RENTER's Editor, at which every prominent personality in the American Motion Picture Industry was present.

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Ritz-Carlton Pictures to be made in this Country

J. D. Williams Outlines Production Activities of Valentino Pictures which will be Marketed by H. W. Thompson

GREAT WELCOME GIVEN AT LARGELY ATTENDED LUNCHEON

J. D. WILLIAMS.

WITHOUT doubt the most important announcement of the week in connection with British pictures was that made by Mr. J. D. Williams at a luncheon given to the British film trade on Wednesday last, when he announced that the Ritz-Carlton Pictures, in which Rudolph Valentino was the star, would make their pictures in England, and that they would be marketed by the Carlton Company, the presiding head of which is Mr. H. W. Thompson, the well-known head of the Rose Film Co., and his lieutenant, Mr. Sam Berney.

A large gathering of manufacturers, renters, and exhibitors were present, drawn by curiosity to hear the important announcement that Mr. Williams had intimated he would make on this auspicious occasion, and the room presented a very animated sight when close upon two hundred guests assembled for lunch under the chairmanship of Major A. J. Gale, chairman of the C.E.A.

After the usual loyal toast, Mr. J. D. Williams, in proposing "The British Film Trade," intimated that he had always had a desire to come to Britain since 1909. Tracing past history, he lightly touched upon his association with Associated First National, and observed that that day he had organised the Ritz-Carlton Pictures Corporation, and intended to do everything in his power to make it a British company that would make pictures suitable for showing in every market of the world. "We are going to produce real pictures," said Mr. Williams, "which, with support and organisation, should do wonderful things for the exhibitor." The exhibitor, he declared, was the backbone of the industry, and their pictures, which were going to have a British trade mark, were going to mean something in this country. America, he declared, did not look upon British pictures with high regard and esteem, because in the past they have not been up to the standard. "British producers deserve a lot of credit, and I have always done my best in the past," he declared, "to push British pictures. I have no doubt that Great Britain can turn out as many great pictures as any country in the world."

In trenchant tones Mr. Williams asserted "the salvation of England lies in building up a great Empire," and, turning to the many British producers present, he declared: "You can only build up a big business by making a hit with pictures that will show in Australia, Canada, and our other colonies. You have made wonderful progress, but one must confess that British pictures have not, up to this moment, made a great hit in the States. Eighty per cent. of the American people would like to see history pictures of England made, and see their ancestors' life, rather than that of the French Revolution or pictures dealing with the rise and fall of the Roman Empire. Why not give that to them? Patriotism is all very well, but in America the dollar follows the flag, so therefore make pictures that will percolate into other markets apart from this. In addition to the Ritz-Carlton Pictures Corporation we have formed the Carlton Company to handle Valentino pictures, which will be a company distributing Ritz-Carlton pictures and other pictures that we make. We guarantee that no cheap pictures will ever be made in conjunction with our product."

The deal, he declared, was verbally closed with Mr. Berney in August last, and the pictures would be made in England. If all pictures were made in Hollywood the price would go up out of all proportion, and therefore we must eliminate that and support production in New York, Florida, Spain, England, in fact, all over the world. The only way to regulate prices was by the law of supply and demand. Turning to the exhibitors present, Mr. Williams exhorted them to patronise British pictures and help and encourage them, and he was confident that in ten years British pictures would receive the same ovation in America as Lloyd George had received on his last visit. Closing his speech Mr. Williams declared: "I will do all in my power to make British pictures that mean something, and will make pictures that this country will be proud of."

Mr. Williams' speech was received with loud applause from the entire assembly, after which Mr. E. E. Lyons, the well-known exhibitor, responded to the toast. In a few able words Mr. Lyons, in welcoming Ritz-Carlton into the ranks of British producers, hoped that Mr. Williams would not get the figures of other renting concerns in this country who had secured large sums from exhibitors for pictures, and use them as a weapon for obtaining high rentals for their pictures. He proceeded to congratulate Mr. Williams upon his foresight, and had no doubt that Ritz-Carlton Pictures would make a very fine showing in this country. The toast of "Ritz-Carlton Pictures" was then proposed by Mr. Ralph J. Pugh, who had some very kind things to say about Mr. J. D. Williams in particular, whose friendship he had enjoyed whilst general manager of Associated First National. Mr. Pugh always makes a very happy speaker, and in the course of his remarks announced that he considered that the film industry did not receive the notice that it should do from the lay Press in consequence of the small amount of money that was spent in the Press each year. He announced himself as ready to co-operate, and that his company would pay their quota in a big national advertising campaign to publicise pictures in the pages of the lay Press.

(Continued at foot of next page.)

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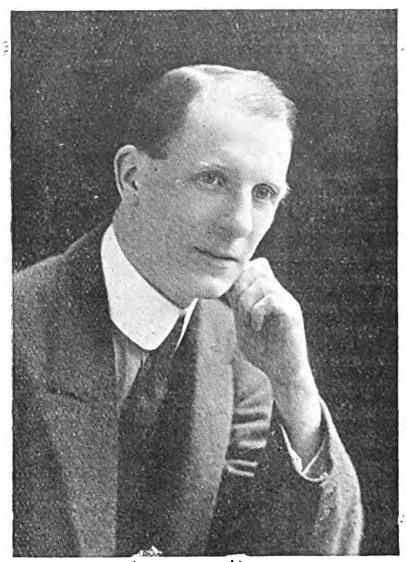
Leonard Denham's New Appointment.

To Represent A.F.N. from Leeds Centre.



LEONARD DENHAM.

OF unusual interest to the trade generally and to Northern exhibitors in particular is the announcement of the appointment of the well-known and successful kinema owner, Leonard Denham, to represent Associated First National in the Yorkshire and surrounding territory, with headquarters at Leeds. The association of this prominent exhibitor with First National is particularly notable in view of the fact that it is along the lines on which the exchanges of the A.F.N. parent company in America are handled. There, successful exhibitors with, in almost every case, large theatre holdings are associated with First National and responsible in their respective territories for the running of that firm's local business.

The new A.F.N. executive is the owner of the Lounge Theatre, Headingley; Regent, Burmantofts; Picture House, Beeston; Crown, Wortley; Branch Road Picture House, Leeds; and the Theatre Royal, Bradford. Born in Yorkshire, his first venture in the kinema business was in 1910, when he formed a company and opened the Central Picture House at Elland, his native town. Later Mr. Denham took over the Theatre de Luxe at Halifax. In 1918 he again proved his success when he popularised the Lounge at Headingley. In 1920 he formed the Leeds and District Picture Houses, Ltd. His successes gained him an invitation to join the board of the Majestic, Leeds, which palatial house he opened as general manager in 1922. Recently he resigned that post to devote his whole attention to the Leeds and District Picture Houses.

Well-known for his initiative and careful attention to the staging of his pictures, and an enthusiast in the employment of instrumental and choral specialities in picture presentation, the new appointee further has proved a successful distributor, and originally handled some of the earlier First National pictures in the Yorkshire territory.

Mr. Denham will make his headquarters at the A.F.N. Leeds Exchange in Bardon Chambers, King Street, which offices were acquired last summer and which form probably one of the finest suite of renting offices in the North of England. From this centre is operated the A.F.N. business for Yorkshire, Lincolnshire and Nottinghamshire.

With memories of his successful exhibition of "Smilin' Through" and other outstanding First National pictures in the past, Mr. Denham takes up his new position at a moment when First National is offering what is said to be the most outstanding series of attractions that it has thus far enjoyed, and among which may be mentioned as forthcoming shortly, Norma Talmadge's "Ashes of Vengeance," George Fitzmaurice's "The Eternal City," Richard Walton Tully's "Trilby," Constance Talmadge's "Duley," the Samuel Goldwyn "Potash and Perlmutter," Thomas H. Ince's "Anna Christie," and Frank Lloyd's production of "Black Oxen," Maurice Tourneur's "Brass Bottle," and Edwin Carewe's "The Bad Man."

Mr. Denham enters upon his duties immediately upon the resignation of Mr. Thornton, who has been in charge of the Leeds Exchange since its opening last summer.

The General Office of First National in Leeds.

RITZ-CARLTON PICTURES TO BE MADE IN THIS COUNTRY—*Contd.*

The speech was responded to by Mr. Samuel Berney, who received a very flattering welcome from the exhibitors present, and who, in a few felicitous remarks, declared himself very proud to be associated with Mr. Thompson in the deal whereby his company would be handling Ritz-Carlton Pictures. Mr. Berney received great applause when he announced that every exhibitor would get a square deal, and that they would not be called upon to pay more for a picture than it was worth.

The toast of "The Trade Press" was proposed by Mr. Harry Rowson, who also congratulated Mr. Williams upon his achievements and welcomed him into the ranks of British producers, and was replied to by Mr. Ernest W. Fredman, who received a hearty welcome after his absence in America.

Mr. Jeffrey Bernerd, who followed, announced that he was prepared to support Mr. Pugh in the publicising of pictures, and that his company would contribute their quota.

The toast of "The Lay Press" was responded to by Mr. G. A. Atkinson, and a toast to the chairman wound up the proceedings.

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Bath Magistrates and Regulations

Age Clause to be Enforced

A MONTH ago the Bath Licensing Justices adjourned the renewal applications of all the kinemas in the city for the purpose of obtaining an authoritative ruling regarding the clause applying to the admission of children under 16 years of age.

When the adjourned hearing was resumed the other day, Norman Hart, solicitor to the C.E.A., appeared in support of the applications, and said he was also instructed on behalf of the Association with regard to the proposed new condition which he understood it was suggested should be put upon the licences for the coming year.

Regarding the conditions, Mr. Hart said he would like to make one or two suggestions. No. 9 said that "No film shall be projected unless it has been approved by the Licensing Authority," and he would suggest that this be "No film except those passed by the British Board of Film Censors shall be exhibited unless approved by the Licensing Authority." He quoted the decision of Ellis and Dubowski, in which case a man was prosecuted because he showed a film which had not been passed by the Board of Censors, and on appeal it was decided that the Licensing Authority had no right to delegate their powers to the Board, and that the exhibitor was entitled to show it. He pointed out the difficulty that would arise if films came late, because the exhibitor would not be able to see them. They had got to pay for the film, and it might be quite a good film, but they had not been able to show it to the Justices.

One of the magistrates said that if a film could be shown without the knowledge of the Justices, then their power would be altogether gone.

Mr. Hart said no. The magistrates would simply have to notify the exhibitor that the film must not be shown.

The Chairman pointed out that according to the rules a list of films to be shown during the following month should be in by the 14th of the month. Upon receipt of the synopses the magistrates considered them, and if they considered they should see any of the films they notified the licensee, who made arrangements for them to do so.

During the argument the Chairman remarked that it did not necessarily follow that because the British Board of Film Censors had passed a film the Justices might consider it suitable for children. He formed a sort of impression that synopses were drawn up on lines which apparently made them attractive to a certain class of house which might be disposed to pander to the sort of films the Justices did not wish to encourage. The synopsis was in some cases very much more suggestive than the film itself. Probably when the public saw the advertisement and went to the exhibition with a class of mind that wanted that sort of thing they were disappointed. In that case it was obviously to the advantage of the licensees that the Justices should see the film. If they got the synopsis alone they would refuse, whereas when they saw the film they found it not so objectionable as the synopsis suggested.

Mr. Hart said he quite followed that; it was covered by Clause 12, which referred to the exhibition of a film to the Justices.

Mr. Hart then called attention to Clause 11, which ran: "No film shall be shown which is likely to be injurious to morality, or to encourage or incite crime, or to lead to disorder, or to be offensive to public feeling, or which contains any offensive representation of living persons. If the Licensing Authority serve a notice on the licensee that they object to the exhibition of any film on any of the grounds aforesaid, that film shall not be shown."

He suggested that the ruling of Ellis and Dubowski would meet Clauses 9-11 and 12, and asked the Justices to strike out 9 and 12, substituting the Ellis and Dubowski condition, leaving in No. 11. In No. 12 he suggested the addition of the words "whenever possible." The Justices could fine him £20 and refuse his licence without giving any reason.

A magistrate, Mr. Bagshawe, suggested that Mr. Hart should break the law and take the case to the House of Lords. Mr. Hart said that was a remedy he would very much like to take in a purely friendly way. He would be willing to test the point about children as well.

Mr. Hart then raised the question of the admission of children under 16, and suggested that this was not a compulsory regulation, but a Home Office recommendation. Quoting the Halifax case, he said it had been held that the condition about children not being allowed to go into a theatre under a certain age up to a certain time was *ultra vires*, because the Justices had dealt with a point of public policy with which they were not concerned.

The Chairman thought that it was held to be *ultra vires* because it prohibited children from being in the house after 10 o'clock.

Mr. Hart asked how was one to judge whether a child was under 16. He suggested that if the rule had to stand the word "knowingly" should be inserted.

The Justices retired for a brief period, and on their return the Chairman said they had very carefully considered all the points Mr. Hart had put before them, but had arrived at the decision that the rules as printed must stand.

Mr. Hart asked for a suspension of the clause respecting the admission of children for three months, on the ground that the licensees had a lot of films booked.

The Chairman asked if they might take it that if the magistrates decided not to enforce the rule for three months he was not going to alter the previous practice.

Mr. Hart said they would do everything to work in harmony with the Justices.

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The Tax Abolition League

An Appeal to the People of the Country

AN organisation, to be known as "The Entertainment Tax Abolition League," has recently been formed, and has opened a suite of offices at 23-25, Abbey House, Victoria Street, S.W.1.

The object of the League is, as the name implies, the total abolition of the Entertainments Tax at the earliest possible moment.

The League proposes to work on the principle that the Entertainments Tax, from its very nature, and the circumstances connected with its imposition during the war, is a non-party question; that it is most certainly and first of all a people's question, in that it affects every week at least ten millions of the entertainment attending public; and that it is an industrial question in that it affects every day some tens of thousands of entertainment caterers and their employees, as well as those engaged in the many allied trades connected with the entertainment industry.

In view of the action of the present Government on this subject during the session now ended, first by ignoring all requests, both from representatives of the industry and from Members of Parliament, for immediate relief from the burden of the tax; and then by refusing to allow the House of Commons to give a free vote, when the motions for repeal and revision came to a division during the debate on the Finance Bill; and, finally, in view of the failure to observe by many Members of Parliament the written and verbal pledges they gave during the General Election of November, 1922, the League has decided in the first instance to appeal, not directly to the Government nor to Members of Parliament, but to the people of the country, who were responsible for placing that Government in power and for returning those members to Westminster.

In view of the recent decision of the Government for a General Election during the next few weeks, a unique and exceptionally favourable opportunity has been given the League for making its influence felt promptly and effectively in all the constituencies of Great Britain.

It is the purpose of the League to endeavour to enrol as members all entertainment concerns in Great Britain, such as theatres, music-halls, kinemas, football, racing, tennis and all other amusement or sporting caterers who are affected by the Entertainments Tax. The organisation committee includes representatives of the Musicians' Union, Actors' Association, National Association of Theatrical Employees, Variety Artistes' Federation, Kinematograph Exhibitors' Association, Association of Touring Managers, Provincial Managers' Association, and a large number of sports clubs, dramatic and choral societies, and concert parties.

The British Film Industry and The Prince

A Message of Sincere Appreciation

THE following letter has been sent by the British National Film League to His Royal Highness, the Prince of Wales:

"May it please Your Royal Highness,

"We desire respectfully to ask your attention for the following resolution, which was unanimously passed at a Council meeting of the British National Film League, held on Friday, November the Sixteenth, 1923, and represents, in so far as words can represent, the full feeling of gratitude which is due to Your Royal Highness from our industry.

"Resolved, that the British National Film League in Council assembled, begs leave to express its deep appreciation of the great honour conferred on the British Film Industry by His Royal Highness the Prince of Wales, on Wednesday, November Fourteenth, 1923; and to request His Royal Highness graciously to measure the quality of that appreciation by the spontaneous and stirring reception with which he was greeted by those many representatives of the Industry who had travelled from every part of Great Britain to be present on that memorable occasion.

"May we be permitted to add, without presumption, our respectful and whole-hearted thanks for a speech that was as inspiring as it was happily phrased, and that cannot fail to have a signal effect on an Industry which desires no greater honour than to place its resources at the services of the State?"

I have the honour to be,

Sir,

Your Royal Highness's most obedient servant,

(Signed) A. C. BROMHEAD, Lt.-Col.,
President, British National Film League.

Film League's First Hon. Member.

It was unanimously resolved, at a Council meeting of this League, held on Friday, November 16, that Sir William Jury be invited to become the first honorary member of the British National Film League. Sir William Jury has accepted the invitation.

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BECKET

with

Sir Frank Benson

Overleaf you will find the criticisms of your Trade and Lay-paper advisers in regard to this Stoll Production.—

We have shown you the picture. The professional critics praise it highly. The public will be delighted with it.

In your own interest book "Becket."

STOLL

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When you get all the a picture — it really

STOLL

DAILY GRAPHIC.

"The Stoll film, 'Becket,' directed by George Ridgwell, is an excellent and artistic piece of work, in which Mr. Ridgwell has carefully avoided anything in the nature of 'stunt,' but has allowed a very dignified story to run its course naturally and with intense dramatic effect.

"Sir Frank Benson, in the title part, gives an extraordinarily impressive performance, which might well be taken as a model by younger actors who seek effects by an extravagance of gesture. English acting owes a great deal to Sir Frank Benson. Just how great that debt is can be seen by his wonderful work in 'Becket.'"

DAILY NEWS.

"'Becket' is another successful attempt to deal with an historical subject. It has been produced by George Ridgwell, who has done his work remarkably well. Sir Frank Benson is very effective on the screen."

THE REFEREE.

"'Becket,' the Film of Lord Tennyson's historical play, is an artistic and dignified piece of work, in which the outstanding feature is the impressive acting of Sir Frank Benson in the title part. The story of the rise and fall of Becket has been very carefully developed in a film which shows real historical sense and an appreciation of dramatic values."

DAILY SKETCH.

"Those who protested against the intrusion of the kinema camera into the precincts of Canterbury Cathedral, where a number of scenes were 'shot' for the film of Tennyson's historical play, 'Becket,' are likely to be reconciled by the completed picture.

"Dignity of treatment robs the play of no human interest, which is provided by the love affairs and intrigues of Henry the Second's Court.

"Sir Frank Benson's portrayal of the martyr is a noble piece of acting, in accordance with the reverent treatment of the theme and setting of a film that will help to build a worthy British screen tradition."

SIR FRANK BENSON

critics recommending must be wonderful.

STOLL

BIRMINGHAM POST.

"An equally high standard of production is found in 'Becket,' where Sir Frank Benson's magnificent dignity of gesture has full play. . . . The stage must look to its laurels if many such films as these are to be given us."

DAILY TELEGRAPH.

"'Becket,' one of the films specially produced in view of the All-British Film Week, was shown privately at the Scala Theatre. This ambitious attempt to depict English history on the screen is inspired by Tennyson's version of the downfall of the famous prelate, for whom an admirable representative had been found in Sir Frank Benson. Many of the scenes have been staged actually within the precincts of Canterbury Cathedral, and this fact alone gives a distinction to the whole picture."

THE KINE. WEEKLY.

"Without doubt this is one of the best historical pictures ever produced.

"George Ridgwell has, while keeping to historical facts, given us a fine dramatic plot, the characters in which one follows with absorbing interest.

"From whatever angle one views this picture of the conflict between Henry II. and Becket, it is with a feeling of satisfaction; a picture that reflects credit on all connected with it and on British screen art generally.

"There is no space to mention the entire cast, but it is without a weakness anywhere

"Suitability. Excellent everywhere"

THE SCOTSMAN.

"There could be no worthier contribution to the British Film Week effort than the Stoll film rendering of Lord Tennyson's historical play, 'Becket.' It is an impressive production, in which the mediæval atmosphere is indicated with great artistic perception, and whether the scene passes amid the regal splendour of Henry II.'s court or the cloistered habitation of the great Archbishop, the same sense of realism is obtained."

IN "BECKET" Produced by GEORGE RIDGWELL.

Becket

"Excellent Everywhere" Kine Weekly

THE BIOSCOPE.

"As an historical play 'Becket' must be ranked with the best pictures of its class yet turned out by any producer, British or foreign.

"It presents great opportunities to the musical director. Impressive organ and bell effects are called for, and the numerous scenes of pageantry would justify an amplified orchestra. Sir Frank Benson's name will be the obvious advertising angle, but the excellence of the production as a whole, the beauty of the staging, and the lofty theme and strong dramatic situations of the story should also be mentioned."

MORNING POST.

"Sir Frank Benson takes the part made so famous by Sir Henry Irving. He makes 'Becket' a pale ascetic with no little vigour and fire added. The film is a decidedly interesting study, and there is an especially fine set of the interior of Canterbury Cathedral.

"The crowd work is accomplished well."

MORNING ADVERTISER.

"Mr. George Ridgwell is to be congratulated on his masterly production of Tennyson's 'Becket,' which was shown to a very large and appreciative audience at the Scala Theatre. The story has been followed very closely, and all the chief incidents have been faithfully reproduced.

"Sir Frank Benson brought all his great experience of acting into the part of Becket and made of him a living man. The photography was very clear and intensely interesting. 'Becket' is a film which should most certainly be seen by all lovers of history."

FILM RENTER.

"In persuading Sir Frank Benson to play the part of Becket Stoll's have done both themselves and the distinguished actor a good service, for it is the personality of Becket that dominates the film and gives it a peculiar value, and the film studio has revealed a side of Sir Frank Benson which has not been adequately shown on the stage.

"The story of 'Becket' is well told, and it is an excellent attempt to show English history upon the screen."

STOLL

Stolls offering for the British Film Weeks

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RETIREMENT OF HARRY HIBBERT

SERIOUS ILLNESS COMPELS RESIGNATION

MR. HARRY HIBBERT.

FEW people are better known in the kinema industry than Mr. Harry Hibbert, and it is a matter for general regret that, acting upon medical advice, he has decided to retire for some time from the managing directorship of Wardour Films. Although making steady if somewhat slow recovery from a really serious illness, he has felt that he ought not to prejudice his convalescence, and his retirement is the result. Although giving up the more exacting part of his duties, Mr. Hibbert still retains his interest in Wardour Films and remains a director of the company.

Mr. Hibbert has been engaged in the film industry since 1905, and he has throughout that time served the industry faithfully and well. Especially in Yorkshire he is well known, for he was for many years identified with the entertainment business in the broad-acred shire, and more particularly with the city of Bradford. When in health his tireless energy and enterprise were remarkable, and throughout the whole of Yorkshire and the Four Northern Counties he established a goodwill among all associated with the film trade in a wonderful manner.

If, as is sincerely hoped, his health continues to improve as it is doing at present, Mr. Hibbert may in the near future extend his personal interests in the film business. He has been approached by several producers abroad to take in hand the sale of their products on the British market, so that territorial buyers may look forward to some attractive proposals from Mr. Hibbert when his health enables him to develop this branch of the film industry.

"COVERED WAGON" CHANGES

"THE COVERED WAGON" reaches its hundred and fiftieth time at the London Pavilion on Saturday, the 24th instant, and is still going strong. Bookings have already commenced for the Christmas Holidays, and to cope with the extra demand Mr. Gilbert Miller has opened a special Christmas booking office. When the picture is shown at the Madeleine Theatre in Paris next month, several of the Indians appearing at the London Pavilion are to go over there. They will be replaced here by another contingent of Arapahoes, who are to sail from New York early in December. In the event, however, of their non-arrival, Colonel T. J. McCoy feels that with so many honorary members of North American Indian tribes in England, without counting himself (Chief High Eagle), he might ask for help from such distinguished Indians as the Prince of Wales, Sir Robert Baden-Powell and Mr. Lloyd George.

"THE HUNCHBACK OF NOTRE DAME"

DISTINGUISHED AUDIENCE AT PREMIERE

THE first performance of "The Hunchback of Notre Dame," at the Empire Theatre, last Monday night, attracted probably the most distinguished audience ever known for a premiere of a photo-play. The list included eminent politicians, artists, members of the medical and theatrical professions, Army, Naval and Diplomatic celebrities and numerous others prominent in society.

Among those who had seats were: Lord Birkenhead, Lord Annaly, Lord Bethell, Post Wheeler, Esq., American Embassy; Earl of Denbigh, C.V.O.; Earl of Arran, P.C.K.P.; Dowager Countess of Antrim, the Lady Mayoress, the Duchess of Buckingham and Chandos, the Earl of Shaftesbury, K.P.K., C.V.O., C.B.E.; Earl of Albemarle, K.C.V.O., C.B., A.D.C.; Lord Askwith, K.C.B., K.C.; Lord William Cecil, C.V.O.; Lord Blyth, His Excellency Demetrius Caclamanos, Rt. Hon. Winston Leonard Spencer-Churchill, P.C.; Viscountess Torrington, Lady A'Beckett, Sir John Lavary, R.A.; Rt. Hon. Lord Richard Fredk. Cavendish, P.C.C.B.C., M.G.; Lady Carmichael, Rt. Hon. Lord Aberconway, P.C.; Rt. Hon. G. C. Roberts, Sir Percy Simmons, K.C.V.O.; Sir Arthur Shirley Benn, K.B.E., M.P.; Hon. Anthony Cecil Ashley, Sir Maurice Abbot-Anderson, M.V.O., M.B., B.S., M.R.C.S.; Rt. Hon. Wm. Clive Bridgeman, P.C., M.P.; Professor R. Anning Bell, R.A.; Sir David Murray, R.A.; Sir Arthur du Cros, Bart., J.P.; Sir William Cospatrick Dunbar, Bart., C.B.; Sir Patrick Blake, Bart.; Lady Hughes Stanton, Capt. Sir Ian Hamilton Benn, Bart., C.B., D.S.O.; Lt.-Col. George W. Badgerow, C.M.G., M.B., F.R.C.S.; Sir Alan Anderson, Major Rt. Hon. Sir John Lawrence, Bart., P.C., C.M.G., D.S.O., M.P.; Sir R. Shafto Adair, Bart.; Sir Samuel Hoare, Sir Ernest Edward Wild, K.C.; Sir George Frampton, R.A.; Sir Reginald Brodie Dyke-Acland, K.C.; Sir Wm. Joynson-Hicks, Bart.; Sir Robert Aske, Bart., LL.D.; the Rt. Hon. Harold Trevor Baker, P.C.; Sir Vincent Caillard, D.L., J.P.; Brig.-General Sir Alfred Balfour, K.B.E., C.B.; Rt. Hon. Alexander M. Carlisle, Sir Frederick Bowater, K.B.E.; Sir Thomas Vansittart Bowater, Bart.; Hon. Sir Edward Acton, Sir Edward L. Lutyens, R.A.; Sir John Leigh, Sir Arthur Boscawen, Lady Helena Acland-Hood, Brig.-General J. G. Austin, Major-General Hon. Sir Cecil E. Bingham, K.C.M.G., C.B., C.V.O.; Major-General Hon. Sir Newton James Moore, K.C.M.G., M.P.; Brig.-General Wm. Alexander, K.B.E., C.B., C.M.G., D.S.O.; Rt. Hon. Lord Barrymore, P.C.; Brig.-General Montgomery Carleton, C.B.E.; Lt.-Col. Sir Alexander Bannerman, Bart.; Major W. W. Grantham, Capt. Robert Abercromby, M.C.; Major Cecil Hamilton Armitage, C.M.G., D.S.O.; Lt.-Col. Assheton Pownall, M.P.; Major E. L. Swinburne, Lt.-Col. Arthur Agg-Gardner, Lt.-Col. Francis Alston, C.M.G., D.S.O.; Major W. H. Alleyne, Rear-Admiral Thomas Benjamin Adair; Commander James Bird, R.N.A.F.; Capt. George Edward Wentworth Bowyer, M.P.; Lady Parker, Max Pemberton, Esq.; Lord Salisbury's Secretary, Mr. Philip Farrer; F. Cayley Robinson, Esq., A.R.A., R.B.A.; Chas. L. Hartwell, Esq., A.R.A.; C. R. W. Bevinson, Esq.; W. Reid Dick, Esq., A.R.A.; Cecil Ballantine, Esq.; Horace Judge, Esq.; Sydney Lee, Esq., A.R.C.; Soloman Joseph Soleman, Esq., P.R.B.A., R.A.; G. Sheridan Knowles, Esq., R.I., R.O.R.; W. Curtis Green, Esq., A.R.A.; Arthur J. Burgess, Esq., R.O.I.; J. S. Sanderson Wells, Esq., R.I.; Samuel Melton Fisher, Esq., A.R.A.; Dr. A. Hitchcock Myers, Dr. Peter Henderson Abercrombie, M.D.; Frederick Wm. Pomeroy, Esq., R.A.; A. R. Thomson, Esq., M.A., F.R.C.S.; Gerald Festus Kelly, Esq., A.R.A.; F. Derwent Wood, Esq., R.A.; and Stanley J. Passmore, Esq.

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SCENE FROM "THREE JUMPS AHEAD" (FOX).

THE first of the two big Stoll picture productions in which Sessue Hayakawa, the world-famous Japanese film artiste, is to be starred, has now been decided upon. It will be a screen version of E. Phillips Oppenheim's remarkable novel, "The Great Prince Shan," and it will be produced by A. E. Coleby. "The Great Prince Shan" is a story of the future. It depicts the world practically in the hands of the Japanese, with Prince Shan its potential master. But the Prince comes to England, where he meets and falls in love with a typical English girl, and for her sake he sacrifices his plans and his ambitions. Sessue, will, of course, play the part of the Prince, and it is believed that the picture will prove to be one of the most powerful in which he has ever appeared.

"Rosita" to be Released in March.

Mary Pickford's latest and greatest creation, "Rosita," has arrived at the Allied Artists' offices, and been viewed by the executives of that company. After the superlatively wonderful reviews "Rosita" received in the American Press, the Allied Artists were prepared to see the supreme achievement of Miss Pickford, but the reality far exceeded their expectations. This picture is beyond all question the finest example of screen art ever released from the Pickford studios. Miss Pickford's genius as an emotional actress exceeds anything she has ever done before, and the rest of the cast under Ernest Lubitsch's direction deserve the highest commendation, especially Mr. Holbrook Blinn, whose portrayal of the King of Spain is one

SCENE FROM "THE OPTIMIST" (IDEAL).

Round the L

Activities and Projects

of the best characterisations he has done in his long and successful career. It was thought that the Allied Artists would probably give a West End presentation of this picture, but Mr. Silverstone, managing director of the Allied Artists, has decided to release the picture direct to exhibitors in order that they may reap the benefit of the first showings. "Rosita" will be released in March, 1924.

More Mix Adventures.

Tom Mix, the inimitable Fox star, is featured in "Three Jumps Ahead," which the company announce for trade show on Monday next, November 26, at the New Gallery Kinema, at 11 a.m. "Tony," Mix's famous mount, and rightly termed the wonder horse of the films, assists the star. Briefly, the story tells of the depredations of a notorious band of cattle rustlers, who hold captive the father of the girl whom the hero loves. Stirring encounters and the defeat of the bandits culminate in the rescue of the man after many thrilling and dramatic scenes. A cast which includes Edward Piel, Frank Ford, Joe Girard and Virginia True Boardman, all do creditable work.

The New George Clark Picture.

"Conscripts of Misfortune," one of the George Clark pictures being offered for British National Film Week, has been made under the sole direction of Mr. Martin Thornton, who has so many successful British pictures to his credit. The cast selected by him is a very powerful one and includes such well-known artistes as Victor McLaglen, Norma Whalley, Florence Turner, Madge Stuart, Sir Simeon Stuart, Walter Tennyson, M. A. Wetherell, Cecil du Gue and Clifton Boyne. "Conscripts of Misfortune" is an entirely new type of film for the George Clark Company, whose productions have hitherto been mainly confined to the quieter type of drama. Under Mr. Martin Thornton's direction, however, has been made a film which is full of action and unexpected surprises.

An "Underground" Film.

A very topical and highly interesting film, which is to be released on November 26, is the Granger photo-play entitled, "Trapped in the Mine." It is a great love story told in a humble mining village, and also in the bowels of the earth. Wrought by a master hand, this deeply impressive picture of the miner's hardships and dangers shows the ghastly horror of fire and explosion which faces him each day as he labours to obtain the bread of sustenance. In view of the many sad incidents which have been reported lately, "Trapped in the Mine" is likely to create a sensation. The beautiful Continental actress, Liane Haid, is the star, and many well-known artistes are in the supporting cast.

"Mothers-in-Law."

Walturdaw's have struck upon an original idea to exploit their forthcoming picture, "Mothers-in-Law." They arranged for a show to be held yesterday at the New Oxford Theatre, at which only mothers-in-law should be present. These they were able to select by approaching the exhibitor direct and asking him to give tickets to mothers-in-law among his patrons. The picture is, it is understood, in no way a satirical treatment of the mother-in-law problem, but endeavours to register her good points. A trade show will probably take place in the course of a week or two.

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ondon Trade.

of the Renting Houses.

"What Happened Next Door?"

Miss Lois Weber is responsible for this production. She is her own producer, story-writer, director—in fact, she supervises every detail from start to finish, which probably accounts for much of the success which her productions experience. This does not mean that she is without helpers—and very able ones at that. Her advisory director for "What Happened Next Door?" is Phillips Smalley. In "What Happened Next Door?" the usual film story has been abandoned. The theme which Miss Weber has chosen is said to possess real depth and is most skilfully handled. There is no lack of romance, for the heroine, Claire Windsor, has three lovers. The cast also includes Marie Walcamp, Louis Calhern, and Philip Hubbard among others. Western Import hope to announce their trade show date next week.

W. & F.'s Offerings.

On December 10 W. & F. are reissuing Charlie Chaplin in "The Idle Class," and early next year are releasing the three Karno comedies, "Mumming Birds," "Early Birds," and "Jail Birds." Fred Karno, himself originator of the Karno brand of humour, is now seen on the screen for the first time, and his gifts as a comedian are evident in his portrayal of the Jew in "Early Birds."

Thomas Meighan in "Homeward Bound."

To be trade shown by Famous-Lasky on Tuesday, November 27, at the New Gallery Kinema, at 11 a.m., "Homeward Bound," Thomas Meighan's new Paramount vehicle, is a picturisation of Peter B. Kyne's story, "The Light to Leeward." The rescue of the owner and crew of a palatial yacht by a seriously damaged schooner is one of the "thrills" of the production, which is said to contain some very realistic storms at sea. Lila Lee is the leading lady of the production, which was directed by Ralph Ince.

Ideal's Great Publicity Campaign.

The name of Griffith attached to a film is, of course, enough to ensure public interest. But Ideal are leaving no stone unturned to ensure that "The White Rose" is heard of, and spoken about, throughout the United Kingdom. An intensive and widespread publicity campaign has been organised. For this, the columns of all the leading journals have been engaged. Posters of exceptional attractiveness are being provided on a lavish scale. One of the sights of London last Tuesday was the 100 girls who distributed white roses free in all the most crowded centres of London—quite a new kind of rose day. This campaign will increase in intensity as the days go by until "The White Rose" becomes the best advertised of all the productions that have come from the world's leading producer.

European Publicity Aids.

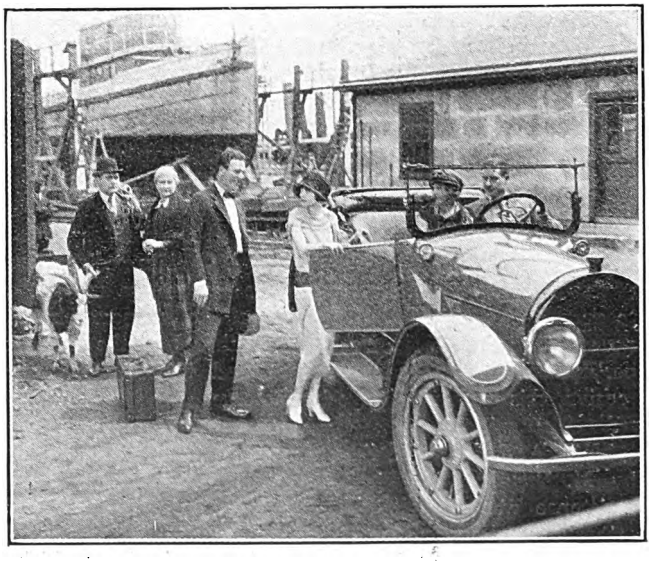
For European's releases during the present month some attractive Press and publicity sheets have been prepared, and these will be found of great assistance to exhibitors who are showing these pictures. Among the films for which this publicity has been prepared are "A Chapter in Her Life," "The Love Letter," "The Prisoner," and "The Gentleman from America." A publicity sheet on much more elaborate lines is

SCENE FROM "THE MONEY HABIT," a forthcoming Granger picture.

that for "The Merry-Go-Round," which has just finished its season at the Empire Theatre, Leicester Square. This film, which has been attracting large audiences, gives opportunity for some new features in exploitation, and, realising this, European's have increased the size of their sheets and are giving some specially good angles for the exhibitors' enterprise.

Two Gaumont Trade Shows Next Week.

The Gaumont Company, Ltd., will give two trade shows at the New Gallery Kinema next week—"A Dark Lantern" on Wednesday and "The Cowboy and the Lady" on Thursday—at 11 a.m. in each case. "A Dark Lantern" presents Alice Brady in the love adventures of a hero-worshipper who eventually "turned down" an infatuated prince for a cynical doctor and expert in mental cave-man methods of making love. "The Cowboy and the Girl" is a Mary Miles Minter special, of which the features are a good plot and some fine Wyoming scenery. Tom Moore also appears in this drama of a woman's fight for independence, and both he and the "star" put in some good work in the murder sequence. There is a good thrill when Miss Minter falls thirty feet from a tree trunk into the boiling waters of a mountain torrent. The film is adapted from the play written by the late Clyde Fitch which created a Broadway sensation when originally produced in 1899 with Nat Goodwin and Maxine Elliott. The play was also produced in London, and ranked with "Beau Brummel" and "The Woman in the Case" as the author's best work.



SCENE FROM "HOMEWARD BOUND" (Lasky).

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C.E.A. General

Report of French Congre
tion League: Work fo

"A" FILMS AND

THE usual meeting of the General Council was held in the Council Room of the National Society for the Prevention of Cruelty to Children on the 14th instant, Major A. J. Gale, O.B.E., J.P., in the chair.

Cordial congratulations were extended to Councillor Hewitson on his success at the recent municipal election. Sympathy was expressed with Mrs. G. F. McDonald at the narrow defeat she had suffered, and best wishes were expressed for success at her next attempt.

Leeds Watch Committee and the Trade.

Mr. A. Cunningham reported that in conjunction with other exhibitors in Leeds he had been negotiating with the Watch Committee since February. Their relations had been very harmonious and beneficial. This had resulted in their approaching the Watch Committee in a fair and honourable way. Certain new conditions were proposed, and they had agreed in Leeds to accept most of them, with the exception of one clause. That was the same trouble as in Liverpool, viz., the admission of children under 16 to see an "A" film. He wanted all the delegates and also the members of the Association to know that they would be backed by the assistance of their solicitor when necessary. He had received a letter on Saturday saying that the committee might want to see them any day at the end of the month, when any points in dispute would be argued and discussed. He asked, therefore, that their solicitor be instructed to appear before any Watch Committee when requested to do so. Their by-laws had been drawn up by a very able lawyer, and it needed a lawyer to deal with them. He thought the condition concerning the admission of children under 16 was *ultra vires*, and he moved that the solicitor be instructed to go to any town where it was necessary to contest a condition concerning the admission of children.

Mr. F. W. Morrison seconded the resolution, which was carried.

Mr. F. R. Goodwin said the solution of this matter was very simple if exhibitors would decline to book films with an "A" certificate. In that event there would be no "A" films on the market.

International Kinematograph Congress in Paris.

A report was submitted, from which it appeared that the official delegates to this Congress each delivered papers which have been published in the trade Press and were received with enthusiasm, and points therefrom appear in the various reports. Their official delegates served on various commissions. Mr. F. H. Cooper and the assistant secretary were appointed to act on two commissions.

Mr. J. H. Dovener spent considerable time on the commission appointed to form what may be termed an International Trade Council, which may, in the future, be of value. A provisional committee has been formed. Great Britain is represented by Major Gale, and it is proposed that this committee shall meet in December next at Brussels.

Alderman E. Trounson took an active part in matters relating to the Entertainments Tax, and was assisted by Mr. Hartley Davis, vice-president of the London Branch.

The delegates returned convinced that the British trade was in advance of that of the Continent. The immediate benefits of the conference are not too easy to see, but in any gathering to promote solidarity the adhesion of the stronger body is as necessary as that of the weak, and, although at the moment we perhaps contribute in suggestions and ideas more than we receive, this may not always be the case.

Major A. J. Gale said that the greatest courtesy was extended by M. Brezillon and his society to the delegates, and every assistance was rendered. Perhaps at first a good deal of attention was given to local difficulties of France, but this phase soon ended, and they began to get down to business which they thought was likely to prove of great benefit to the whole industry. They were very fortunate in having the assistance of Mr. Dovener, who devoted a lot of time to the work of the commissions. Alderman Trounson had also dealt with the question of the Entertainments Tax internationally, making the suggestion that each country should confer with the others so that by that means they would receive information which was mutually beneficial.

Major Gale said that he had devoted himself to various technical questions, and also to the question of music, from which an interesting project was anticipated. The conference had really sett'ed down to steady work just at the time that it was necessary to come away, but that was not an unusual feature with conferences. He proposed that a very hearty vote of thanks be sent to M. Brezillon, to M. M. Chardon, and everyone who had contributed to the generous assistance that was extended to the delegates. This proposition was unanimously agreed to.

It was also suggested that to deal with many matters internationally a body should be set up which should meet in Brussels on December 15. He was asked if he would attend on behalf of Great Britain, but he could not consent unless he knew it was their wish. He felt that they were unfortunate in not having American representatives at that conference, as that country, in conjunction with Great Britain, should take a lead in those matters. He hoped by getting into touch with American interests that state of affairs might be remedied.

Mr. H. V. Davis proposed that the president should be asked to attend the conference at Brussels on December 15. Mr. J. H. Martin seconded.

Mr. J. H. Dovener said that the outstanding feature, to his mind, was the speeches which Major Gale had delivered to the conference. He thought he was not only a credit to this Association, but also to Great Britain. He had never heard better speeches in the Council Chamber than were delivered by their President. Generally, they were all agreeably surprised at the ease with which they acquainted themselves with the different problems in spite of the language difficulty. He thought they were all satisfied that they were very much better off than other countries. An exhibitor from Boulogne said that by the time he had paid the multitude of French taxes they totalled 55 per cent. of his gross takings. The idea to form an international committee was a good one.

Alderman E. Trounson, J.P., said he was very proud to have been associated with a gathering of that kind, and he emphasised every word that Mr. Dovener had said concerning Major Gale. Regarding the Entertainments Tax, it was impossible to deal with this in a domestic way, and the only difficulty which the British delegation had encountered was to get the whole of their proposals accepted. The idea that

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Council Meeting

ss Delegates—Tax Aboli- r the General Election

"KINEMA COUGHS."

abolition should be pressed for on the Continent seemed an ideal, but ultimately it was agreed to embody it in the views of the commission dealing with that question. He heartily supported the proposition that the president should go to Brussels. This was agreed to.

Tax Abolition League.

Major A. J. Gale moved that the following report of the Entertainments Tax Committee be received and adopted:

Your committee met yesterday, and recommends the General Council to make a levy to finance the Entertainments Tax campaign up to the next Budget of: £4 4s. on "AA" halls; £2 2s. on "A" halls; £1 1s. on "B" halls; 10s. 6d. on "C" halls.

Your committee is fully alive to the need for immediate action. The position has been fully considered. The recommendations of your representatives are ready, and steps have been taken to call a meeting of the Entertainments Tax Abolition League on Thursday if it is found possible, or, if not, at the earliest date.

Major Gale said that they appreciated the seriousness of the position and the need for immediate action. At the same time he wished to emphasise most strongly that if a fight was to be made funds were necessary. Without funds they could not fight at all.

Mr. F. W. Morrison, in supporting the levy, said that its success would depend upon the effort made by members. It meant that every active member of the branches must interest himself and see that the levy was paid by those whose interest was not so keen. He also wished to point out that instructions concerning the fight would be issued from the offices of the Entertainments Tax Abolition League, which was a joint body representing the entire entertainment industry. He hoped that every member of the Association would pay heed to these instructions and get to work so that they could have a successful issue to the fight before the next Budget.

Mr. H. Victor Davis supported the proposition that a levy should be made. He emphasised that a levy was not a serious matter, but a mere bagatelle to the trade, and it would be a great mistake to have the least hesitation about it or regard it as a serious matter. Some of them would spend more on their dinner that night than they would be asked to supply for the protection of their kinema. If any member of the Council met a complaining member he suggested that instead of taking up a sympathetic attitude it should be pointed out that the levy on an "A" hall does not amount to as much as a workman pays to his Union.

Alderman E. Trounson supported the levy.

Mr. F. R. Goodwin said it would be the greatest folly to abstain from the greatest possible opportunity of driving home their views at a General Election.

Mr. Matt Raymond inquired what they were going to do with any members who did not pay the levy. He was going to watch these people.

Major A. J. Gale said that under their rules they had full power to deal with such cases. These cases had not yet arisen; when they did the Council would have every opportunity of discussing the matter, and that would be the time to consider it. An emergency meeting of the Entertainments Tax Abolition League had been summoned, and the various suggestions of their representatives would then be considered.

The report was unanimously received and adopted.

Legislation Proposed by the L.C.C.

The General Secretary drew attention to the resolution passed by the London County Council as follows:

"That legislation be promoted in the session of Parliament, 1924, to confer upon the Council power (*a*) to close temporarily any premises licensed by it for the performance of stage plays, or for public music or public music and dancing or for kinematograph exhibitions, if such premises are, in the opinion of the Council, unsafe as regards danger from fire or otherwise, and (*b*) to revoke the licence for any such premises at any time on the ground that the licensee is not a fit and proper person to hold a licence or that the premises are unsafe; and that, in view of the facts that the cost connected with the licensing and inspection of places of public entertainment has increased since the war and that, in the majority of cases, the premises are kept for the pecuniary advantage of the licensee, it be referred to the Theatres and Music Halls Committee to submit a recommendation to the Council for the promotion of legislation in the session of Parliament, 1924, to provide that the Council shall be empowered to charge in all cases of licences for places of public entertainment a fee, the amount of which should be determinable from time to time by the Council."

The General Secretary pointed out that this was primarily a London Branch matter, but when action was taken by the London County Council which involved legislation, it became a national matter, because its example was followed by other municipalities.

Concerning the proposal to increase fees for licences, the Association had dealt with this matter in 1914, when it successfully opposed an increase.

On the motion of Mr. T. Herbert Kaye, seconded by Mr. H. J. Martin, the matter was referred to the Parliamentary Committee to take such steps as were necessary to safeguard the interests of exhibitors without further reference to the General Council.

New Members.

Thirty new members were duly enrolled.

Next Meeting.

It was resolved to hold the next meeting in London on Wednesday, December 12.

"Kinema Coughs."

Major A. J. Gale said that a new trouble threatened to afflict them through the advertisements of "Veno's Lightning Cough Cure." This firm had an advertisement in the Sunday papers showing a picture of the kinema under the heading of "Cinema Coughs," followed by letterpress which stated that thousands of coughs and colds were caught in places of amusement and that a bottle of that firm's patent medicine would effect the desired cure. The attention of the firm was drawn to the objection that such an advertisement had given rise to, and they had replied very courteously stating that the advertisement would be withdrawn, which was a happy ending to the matter.

The proceedings then terminated.

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W. & F.

Announce that they have a few vacant dates on the re-issue of

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IN

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Something SPECIAL in Film Fun

"IDEAL" have arranged for a new series of two-reelers, to be called "Ideal" Comedies. These have been specially selected from the output of The Educational Films Corporation of America.

Each "Ideal" Comedy will be notable for an unusually clever and diverting story.

Each will be distinctive and capable of standing on its own feet as a comedy FEATURE.

The first five of the "Ideal" Comedies are :

THE OPTIMIST

The first of the new—and still better—LLOYD HAMILTON comedies. Made in the D. W. Griffith studios under the supervision of Jack White.

FATHER, POOR FATHER!

An uproariously comical description of poor dad's troubles

BOYS WILL BE BOYS

Boys' Devilry at their "Devillest!"—A Scream!

EASTER BONNETS

Criterion Farce Out-done

and

DROP IT

The excruciating comedy of a too obedient servant

A SPECIAL TRADE SHOW

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"IDEAL" COMEDIES will soon be drawing the crowd

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A superb Showman's Super. *(See future announcements.)*

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in

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ANNETTE BENSON

in

LOVERS IN ARABY

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in

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"Extraordinary truth and realism.
Engrossing story of human life.
Full of humanity and truth.
Characters admirably drawn.
Perfectly played.
Artistic settings.
Will rivet attention.
Should appeal to any audience that appreciates drama of serious import."

"Kinematograph Weekly"

"Splendid human story told in an artistic and gripping manner. Brilliant settings, lighting and acting. A picture that lives.
Never fails to interest.
A model scenario.
The entire production is dramatic.
The interiors are beautiful.
Gems of composition.
Natural and convincing.
Extraordinary clever way in which the plot is dove-tailed together.
Settings, lighting, acting and photography place it amongst the pictures one does not easily forget."

"The Cinema"

"An all-round good cast.
Lya de Putti has great personal charm and histrionic ability.
Care and thoroughness in acting.
Interior photographs like Dutch old masters.
Snow scenes make one shiver.
Conflagration of oil well with the flickering light upon the faces of the vast crowd of people—a triumph of camera work in colour.
A strong, gripping drama full of intimate details of the people.
Trade showing evoked applause."

"The Film Renter"

"Construction is almost perfect.
Intensely human interest.
Tells the triumph of love over unworthy motives.
Excellent continuity and technical perfection.
The story is told with great simplicity and naturalness.
Every type of patron will be able to follow the story and realise its beauties.
It is a welcome change from films that have been produced upon stereotyped lines. Its director is Sascha Goron, and the manner in which he has told this story makes one hope for more pictures of his direction."

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Royalties on Jutland Film

Action against Ideal Films Dismissed

AN action by Sir George Aston, K.C.B., against Ideal Films, Ltd., concerning the former's share in the American and Canadian receipts from " The Battle of Jutland " film, was heard by Mr. Justice Lawrence in the Chancery Division on November 20.

Mr. Owen Thompson, K.C., for Sir George, said he was a retired Major-General of Marines, and was acquainted with a large number of naval officers. From these he collected a good deal of information with regard to the Battle of Jutland, and with maps, charts and diagrams thought it would be advantageous, instructive, and educational to produce a film for lecturing purposes, but found that the cost was too great to bear himself.

His Lordship : How would he produce it? Would he have the navy there, guns, powder, and so on?

Mr. Thompson said the ships were two inches long. (Laughter.) They were represented in action. The plaintiff put the matter in the hands of agents, the manager of the defendant company was approached and an agreement was arrived at. The only dispute was as to the profits in America and Canada. The defendants offered to pay the plaintiff 10 per cent.of the ultimate net receipts they themselves received, while the plaintiff claimed on the agreement to be entitled to 10 per cent. of the gross receipts by whomsoever received, agent or principal.

The defendants arranged with Educational Films Corporation to exploit the film in America under defendants' licence, and the gross rental had been returned as 16,610 dollars, of which the parent organisation in America received 10,868 dollars. Expenses deducted under this arrangement were over 9,600 dollars, leaving 1,265 dollars. On a half-and-half division between the defendants and the Educational Films, defendants received 632 dollars, on which they said plaintiff was to receive 10 per cent. But surely, said Counsel, the amount of royalty to be paid Sir George was part of the cost of production, and should have been taken account of before arrangements were made for circulating the film in America. If Educational Films was an agent, plaintiff could recover royalties from all sales and leases on his agreement; if not, defendants entered into an arrangement outside the terms of that agreement. A memorandum, signed, of a verbal understanding with Educational Films had been produced. Defendants said they should not pay percentage on what somebody else received. The Authors' Society and Sir George together instructed solicitors in this matter, and damages for breach of contract were asked for.

Mr. Jenkins, K.C. for defendants, said he gathered they were to try a copyright action.

Mr. Thompson : That issue is raised in the pleadings.

Sir George Aston said that the film was produced from a model 8 feet wide, on which 2 inch models of the ships—or ships to scale—moved, actuated by hand. The idea was that the view was taken from an airship over the North Sea. The ships were moved one-sixteenth of an inch at a time and then photographed. They were moved again, and again photographed. This meant two million movements.

Evidence on effect of American law on copyright was given by Mr. Robert Newton Crane, K.C., for the plaintiff.

Mr. Thompson observed that the defendants said they did not admit that the documents on which the film was based had never been published, or that Sir George was entitled to copyright in America.

Mr. Jenkins said that, on the score of publicity, he relied on the publication of the film and the use of the prints. The branches of Educational Films leased the films to exhibitors. The 10 per cent. was not payable on the amounts received by them, but only on the receipts received by the defendants. The authority to the defendants by the agreement was to do all acts and things, and make all contracts and arrangements to enable them to carry out their powers, or how was the plaintiff to get his royalty, always provided that the arrangement amounted to a sale or lease of the film. A lease must include a licence, and what the defendants had done was within their original agreement.

Mr. Edward Ransford Russell, chairman of Ideal Films for three and a half years, and a director of Educational Films, said the film they made was a film of the movements of ships, but in this film were interposed films taken by the Admiralty during the war of warships in action.

Mr. Jenkins, on the conclusion of Mr. Russell's evidence, submitted the transaction with Educational Films was not agency, but a sale of film rights on certain terms.

His Lordship said it looked like it. If Educational Films had made a loss could they have sued Ideal Films?

Mr. Justice Lawrence dismissed the action with costs. He thought the true description of the original agreement of February 11, 1921, was that it was a licence, and the transaction of Ideal Films with the Educational Films was one of purchase and sale, and the defendants had that power under the agreement. Clause 3 of the agreement of February 11 said 10 per cent. of the gross receipts from any such sale or lease were to be paid to the plaintiff, and that must mean 10 per cent. of the gross receipts of Ideal Films. This was a sale on consideration to be measured by the profits which the Educational Films Corporation were to make. There was no question of agency whatever. The Educational Films were to acquire the film and all rights flowing from it, and they were not accountable to the plaintiff for what they did.

" Comin' Thro' the Rye," described by the " Daily Express " as the Koh-i-Noor of all the films for British Film Week, has been secured by Mr. J. Fooks, of the Park Hall, Cardiff. Mr. A. M. Bass, Ideal's Cardiff representative, who was the lucky man to secure this date against all comers for British Film Week, declares that it is a masterpiece, and the film will again be " put over " with the now famous " Ideal Boom," for which they have made a name for themselves in this territory.

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Round the Manchester Trade.

THE WEEK'S ACTIVITIES IN THE NORTHERN CENTRE

A Shy Public—Big Pictures and Prices—Fox Star Series—Enterprise at the Royal, Bolton—The Trade Merry-Go-Round.

By "THE FILM RENTER" REPRESENTATIVE

IN last week's Manchester Notes it was stated, on the direct authority of Mr. Albert Lester himself, that he had secured the rights for Lancashire, Cheshire and North Wales of the Cosmograph new chapter-play, "Nan of the North," in connection with which a £3,000 competition is to be run. We are now informed by Cosmograph that this statement is incorrect, as "Nan of the North" will be handled in this territory by Mr. Grattan Milloy. Fuller and more precise particulars regarding the exploitation of this serial appeared on page 59 of last week's issue.

A "Devastated Area."

In spite of a natural increase of patronage due to the season, the majority of the kinemas in Lancashire report anything but "good business." The prevailing scarcity of money, of course, is at the root of the trouble. We have it on the authority of no less a man than Lord Derby—even if our own eyes and ears did not register the fact every day—that Lancashire is practically a "devastated area," though one that is generally overlooked by the emotional and somewhat ridiculous gentry who are for ever taking their hats off to France. Trade in the cotton county is badly hit, and until it is restored the amusement industry is bound to suffer.

Big Pictures—and Prices.

But, apart from the money question, many exhibitors are being forced to the conclusion that it is not so easy to draw the crowds in to the ordinary feature program as it was a few years back. Not all "supers" bring a profit to the showman, but the public are more and more coming to look for "super" quality, and growing more and more indifferent to the average "program" five-reeler. Wise exhibitors are quick to note what this implies. If they want to keep in business they must be continually on the watch for the "bigger and better" pictures—which, again, carries with it a special implication, viz., that they must be prepared to speculate a little more on their programs in order to attract new patrons and retain the support of the old ones.

Rival Attractions in Small Towns.

At the Fox luncheon held at the Midland Hotel on the 15th to celebrate the showing of "If Winter Comes," the question of big pictures and prices was alluded to by more than one speaker. Mr. G. Husband, of the Grosvenor, Oldham, is an exhibitor who fully recognises that the kinema can no longer stand out against the dominance of the "super" production—especially one which comes trailing clouds of publicity behind it, and whose very title assures a ready-made public. Some little misunderstanding may have been caused by Mr. Husband's references to the competition for outstanding attractions in Oldham. But there does seem to be a good deal of sense in his contention that if one hall has booked a big picture for a certain week in a district where the kinemas are all close together, as they are in his town, it would be to the immediate advantage of the exhibitor and to the ultimate advantage of the renter if the latter did not book another production of the same kind to the opposition for the same period.

A Month of Fox Trade Shows.

Mention of the Fox Company is a reminder that trade shows of their 1924 Star Series productions will begin on Monday next, November 26, when the attraction will be a new Dustin Farnum picture entitled "Bucking the Barrier." With this (welcome news!) the first of a fresh Sunshine Comedy series is to be shown. The Fox trade viewings are booked for the Oxford Street Picture House on every Monday and Wednesday throughout December, when some very original dramas and comedies are to be unspooled. These include more Farnum, Tom Mix, and William Russell features, Imperial and Sunshine comedies, and educational subjects. Exhibitors can be assured of at least a fine array of novelty and variety.

The Trade Merry-Go-Round.

Some important changes have taken place in the personnel of the various renting companies. After two and a half years' service as manager of Pathé's Manchester branch, Mr. Dobie has left to join Famous-Lasky in the place of Mr. Bates, who has gone to London for this company. Mr. Dobie's place at Pathé's will probably be filled by Mr. James Lewis, of the Pathé office in Liverpool.

Mr. Edward W. Codman, for three and a half years with F.B.O. in this territory, is now with the Fox Company in the place of Mr. France, who has gone next door to Stoll's. Mr. Stanley Gibson, who was for a short time on the Fox staff in Manchester, is now working the South Coast area for the same company from London.

Enterprise at the Royal, Bolton.

The "Chatter" on the back page of the program issued this week by the Royal Super Cinema, Bolton, deals with the General Election, and advises patrons to get into touch with local candidates in order to extract a promise to get the tax abolished. It is urged that tax-free entertainment is of almost equal importance with tax-free bread and meat, and points out also that 25 per cent. of the price of the poorer seats goes to the Government. It is piquant to note that during election week the Royal will be showing the Granger production, "The Hypocrites." By the way, this hall engaged for the present week the services of Mr. W. A. Taylor, the popular Manchester composer and violinist, who played and conducted some of his own compositions. This was Mr. Taylor's first visit to a Bolton kinema, but he hopes to be at the Royal again shortly.

THE LAST WORD IN PROJECTORS!

The "SPRINGER" Price £55 0-0.

Or complete with all accessories, including KINEMA MIRROR ARC LAMP, Motor, Starter, Lenses, Tools, etc. - **£77-2-6.**

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February 4, 1924.

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Announce Australia's Entry into the Film Producing World
with a Pre-Release at

THE PAVILION, MARBLE ARCH

for the week commencing November 19, 1923, of the
SUPER AUSTRALIAN PRODUCTION:

"THE SUN WORSHIPPERS"

(UNITED FILM)

Produced by A. C. TINSDALE. Edited by G. B. SAVI.

London and South of England Release: February 4, 1924.

Booked by entire Pavilion Circuit for

"GREAT BRITISH WEEK"

PROVINCIAL RELEASE DATES.

Lancashire & Cheshire, Feb. 11/24.
Yorkshire & Lincolnshire, Feb. 18/24.
Midlands ..... Feb. 25/24
Scotland & Glasgow, Mar. 3/24.
Wales & West England, Mar. 10/24.
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"HINEMOA," a Maori legend, 2 reels . . . enacted entirely by fullblooded Maoris in New Zealand.
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SUBSEQUENT RELEASES

include the following Australian Productions already completed, one to be released each month during 1924.

SIX AUSTRALIAN COMEDIES.

"Fun on an Ostrich Farm."
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TWO FIVE-REEL DRAMAS.

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Beautiful Melbourne.
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IDEAL FILMS PRESENT
THE NEW
D.W.GRIFFITH
MASTERPIECE

The WHITE ROSE

The Glorification of Woman's Eternal Love.

Mae Marsh
as the "White Rose"
Ivor Novello
as her handsome, priestly-minded lover.

Special West End Presentation, See page 4 of this Supplement.

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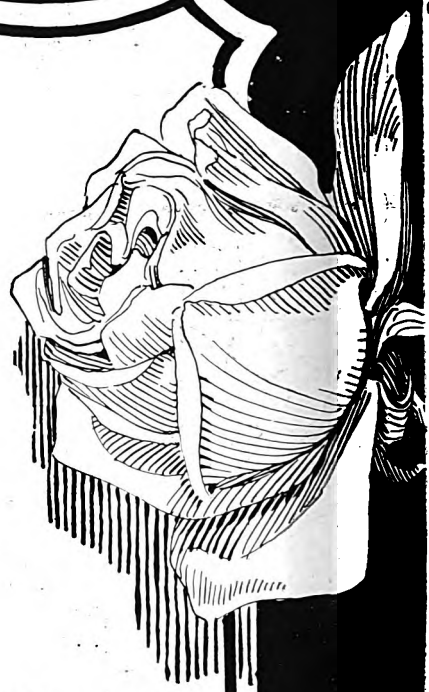
D.W.GRIFFITH

"D. W. GRIFFITH'S BEST SINCE 'THE BIRTH OF A NATION.'"



"The White Rose" shows David Wark Griffith in a new mood—a deeply "human" mood!

Abandoning colossal spectacle, he has taken Love for his theme, and played upon the heartstrings with a master touch of exquisite tenderness and beauty.

"AIMED STRAIGHT AT THE HEART."

"In making his latest picture," says the great American paper," "The New York World," "D. W. Griffith has **aimed straight at the heart,** and he has hit his mark."

"**It is the D. W. Griffith of 'Broken Blossons' who is revealed in 'The White Rose,'**" says the "New York Journal," "**but, 'The White Rose' is a better picture than the tragedy of London's slums—indeed the best Mr. Griffith has done since the 'Birth of a Nation.'**"

"LIGHTNING FLASHES OF DRAMA."

"**The White Rose**" is **the** great love epic by "the magician Griffith" for which the cinema world has been waiting—a glorious human document, whose infinite humanity, illumined with lightning flashes of drama and touched by the humour of the master film dramatist, will bring millions to see it again and again—for women and men alike will love this sweetest and **most British of all D. W. Griffith's mighty creations.**

IVOR NOVELLO AND MAE MARSH.

The emotional power of Mae Marsh as the "White Rose," and the restrained strength of Ivor Novello as her lover, helped to **cram the Leading Theatres on Broadway** and elsewhere during the hottest days of the recent summer.

"**The White Rose**" is a picture from which Exhibitors as well as the public will carry happy memories away.

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THE NEW

D.W.GRIFFITH

MASTERPIECE

The WHITE ROSE

Will be presented
at a
SPECIAL WEST END SEASON
at the
NEW SCALA
Charlotte Street, W.

Beginning next MONDAY November 26th
at 8.30, p.m.

Seats will be reserved for Exhibitors
on application during the run of the picture.

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Trade in the Yorkshire Territory.

John Lambert as Liberal Candidate—Leonard Denham to Manage A.F.N. in Leeds—New Sphere for Frank Sunderland—Many Changes in the Trade—Bradford Showmen at Stoll Studios —"Safety Last" Stunt

From our Leeds Correspondent

LEEDS is full of interesting news this week. The General Election is not the only topic before the trade, but it has provided one especial tit-bit of particular interest. Mr. John Lambert, one of the oldest and most respected members of the trade on both sides, has consented to fight the Barkston Ash Division in the Liberal interest against Colonel G. R. Lane-Fox and a Labour candidate. An able politician and a good speaker, Mr. Lambert should make a big impression.

Denham Manages First National.

The sensation of the week among strictly trade matters is the taking over of the Leeds management of First National films by Mr. Leonard Denham, of the Headingley Lounge. Mr. Denham thus returns to the renting side of the business after being out of it for about three years, it being about that time since he relinquished the Yorkshire management of Walturdaw Films. Mr. Denham has been repeatedly urged to take up renting again, but not until now, after considerable pressure, has he taken the plunge. Mr. Denham has built up a big reputation for his presentations at the Lounge, and his appointment as First National's manager is with a view to his still further developing that firm's policy of assisting exhibitors to "put over" their films in the most attractive manner. A man of ideas, it will be interesting to see Mr. Denham work things out for First National. By the way, Mr. C. B. Hogg, from the headquarters of First National, formerly well known as a renter in Leeds, was in Leeds last Monday, and met many old friends in the territory.

Frank Sunderland's New Activity.

Since Mr. Frank Sunderland resigned from New Century Pictures there has been much speculation on what would be his next sphere of activity. It will come as something in the nature of a surprise to the trade in general to learn that Mr. Sunderland has gone over to the renting side, having joined Astra National Productions. "The Beloved Vagabond" was shown in Leeds the other day, and Mr. Sunderland was there, and very busy, too.

Other Changes on Renting Side.

There have been numerous changes on the renting side. Mr. Harry Broughton, latterly with Goldwyn Films, has rejoined Mr. H. A. Whincup as special representative, and is busy with W. W. Jacobs's comedy films. Mr. Sam Bennett has taken up the representation of Albert Lester and Grattan Milloy's films. Wally Smith, formerly Leeds representative for Vitagraph, latterly with the same firm in Newcastle, has now returned to Leeds in the same capacity. George Fountain has resigned the Sheffield representation of Walturdaw Films.

Harry Whincup As Exhibitor.

While noting these various changes on the renting side it is interesting to note that Mr. H. A. Whincup, the well-known Leeds renter, has taken over the Grand Picture House in Clarence Street, York, as from Monday last, with his son Claude as manager.

Bradford Exhibitors Visit Stoll Studio.

By the way, the Yorkshire exhibitors who were up in London last week for the British Film Week luncheon appear to have enjoyed their experience. The Leeds members were Arthur Cunningham, Leonard Denham, Jack Tidswell, Kaye Aspinall, and Owen Brooks, and the Bradford men, Messrs. Shields, Thornton, Anderton, Causfield, and Holmes. The Bradford contingent paid a visit to the Stoll studios and saw much that interested them.

A Granger Note.

Mr. Cyril Last, the Yorkshire manager of Granger's Exclusives, tells me that owing to the bad weather down South the production of "The Money Habit" has been delayed and, in consequence, he has had to cancel the trade shows in Leeds on the 27th and in Sheffield on the 28th. The many friends of Mr. Last will be sorry to learn that he suffered last week a family bereavement in the loss of his father.

Leeds Kinemas and Charities.

The Leeds Cinema Guarantee Fund for Leeds charities is pushing ahead with its series of concerts. To-morrow, there is a first-class Sunday concert at the Headingley Lounge, and there is a prospect of a big concert at the Scala in town very shortly.

"Safety Last" Stunt.

Mr. Noel Rhys, the general manager of the Majestic at Leeds, keeps his house well to the front with publicity "stunts." Last Saturday for this week's presentation of "Safety Last" he had sandwich men out, headed by a Lilliputian figure with huge head and shoulders and "false face" of Harold Lloyd in the familiar horn-rimmed spectacles and straw hat. People stood on the edge of the pavement to watch this grotesque figure pass, and the advertisement could not fail to get home.

From All Quarters.

Mr. L. H. Barnett, formerly manager at the Tower, Leeds, and Central Picture House, Hull, is now managing the Savoy Picture House at Hull.

Mr. H. Vernon Hague, manager of the Carlton Cinema, Leeds, has carried out numerous improvements in his house, has installed a new orchestra, and is arranging for the special presentation of forthcoming big productions.

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Kinema Activities in Liverpool Area

Annual Trade Dinner and Ball—The Victoria Opening—New Managements—The "Wolves"—European Program—Sentence on Operator

From our Liverpool Correspondent

ARRANGEMENTS for the annual dinner and ball, promoted by the North Western Branch of the C.E.A., are proceeding satisfactorily, and at the time of writing so many tickets had been disposed of that it hardly seems likely that the success of the function will be in any way interfered with by the General Election, in connection with which polling will take place two days after the kinema event. Invitations to be present at the function have been accepted by several prominent personages, including, amongst others, Major Gale (president of the C.E.A.), Colonel A. C. Bromhead, O.B.E., Sir Harold Smith (who was member for one of the Liverpool Divisions in the last Parliament), the Lord Mayor and Lady Mayoress of Liverpool, the Mayor and Mayoress of St. Helens, the Mayor and Mayoress of Bootle, Supt. Oakes (chief of the Liverpool Fire Brigade), Mr. J. McCoy (chief of the C.I.D., Liverpool Constabulary), the Chief Constables of Wallasey, Chester, Birkenhead, and St. Helens, Alderman and Mrs. Russell Taylor (Liverpool), and Mr. James Sexton, while several leading lights in the theatrical profession have also intimated their intention to be present.

Opening of New Hall.

Arrangements were made for the opening on Thursday of the new Victoria Picturedrome, in Cherry Lane and Queen's Drive, in the Walton district of the city. The hall will hold upwards of one thousand persons; it is a handsome structure, both externally and internally; and it is the intention of the proprietors to engage from week to week nothing but the best pictorial fare obtainable. The manager will be Mr. Taylor, a gentleman of engaging personality.

Change of Management.

Mr. C. W. Webb, who has relinquished the position of manager of the Homer Kinema, Great Homer Street, has been succeeded in that capacity by Mr. T. Allison, who took up his new duties a week ago. Mr. Allison was manager of the Sun Hall Kinema, Bootle, for about two years, while the head of that venture was Mr. J. Leslie Greene, and remained on for a time after Mr. Greene disposed of his interest in the concern. I understand that, for the present, at any rate, Mr. Webb intends to sever his connection altogether with the kinema industry.

Leslie Greene's New Venture.

Mention of Mr. Greene's name reminds me that that enterprising gentleman, who, by the way, is booking manager for the new Victoria Picturedrome (referred to in a previous paragraph), has lately branched out in a new entertainment enterprise. He has been appointed managing director of the Carlton Rooms, Eberle Street, Liverpool, which will be run as an up-to-date dancing hall. The hall is capable of accommodating over three hundred dancers, and, in addition to club nights, held under the auspices of a new organisation styled the County Club, there will be occasional gala entertainments, while matinee tea dances will also form a feature of the venture.

Lupinos Visit "Wolves'" Lodge.

There were two distinguished theatrical visitors to the weekly meeting of the Liverpool "Wolves'" Lodge last Friday, viz., Stanley Lupino (one of the joint founders of the "Wolves"), and his father, Mr. George Lupino. The last named is 73 years of age, and is, in point of age, the oldest "Wolf" in the country. Both artistes were fulfilling an engagement at the Liverpool Olympia in connection with the production, "Doo Lally." The meeting was also attended by many other visitors, including a contingent, about sixteen in number, from the Manchester "Wolves'" Lodge.

Fox's New Program.

Gordon Dartnall announces a series of trade shows, eight in number, to be held in the Prince of Wales Kinema. These events will commence on the 28th inst; there will be another on the 30th inst., five in December, and one in January. The first subject to be shown will be "Broadway Dancer," a drama; and the titles of the other films will be announced in due course.

"If Winter Comes."

Over forty exhibitors from all parts of the territory operated from the Liverpool office of Fox's, and, representing all the principal circuits and halls, travelled with Mr. Dartnall to attend the trade show of "If Winter Comes" in Manchester last week. The film has already been booked extensively from the Liverpool Branch, and Mr. Dartnall and his staff are confidently anticipating doing a big volume of further business with this picture.

European Bookings.

Arthur Sydney and his principal lieutenant, Mr. Clement West, have been making an extensive tour of the Cheshire area on behalf of the European Motion Picture Company, and, as a result, have negotiated several important bookings. Arrangements were made to introduce to the local trade this week "Out of Luck" and "The Steel Trail," and "The Acquittal" is due for next Wednesday. An ornate production in book form by this house gives particulars, in artistic style, of the firm's output for 1923-24. The offerings comprise twenty super-Jewels, the fourth series of Leather-Pushers, fifty-two new two-reel Westerns, twelve carbon films, seven new serials, forty new productions, featuring Hoot Gibson, etc., fifty-two Century two-reel comedies, and fifty-two one-reel comedies.

A Kinema Ball.

Organised by Mr. F. W. Stollard, manager of the Royal Kinema, Breck Road, Liverpool, a kinema ball was fixed for last evening, to be held in Claremont House, Everton Road. That well-known combination, *Les Lyricques* Continental Orchestral, was specially engaged for the occasion; and the duties of M.C. were performed by Mr. Stollard.

(*Continued on page* iv)

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NEW OXFORD THEATRE
FRIDAY, NOV. 30,
at 3-0 p.m.

The Directors of Moss' Empires, Ltd., Cordially Invite the Trade and Press to witness the private exhibition of

DIANA KARENNE
in
MARIE ANTOINETTE

A wonderful story of human life, full of vicissitudes, smiles and tears. Few women have excited greater interest throughout the world. Marie Antoinette ever remains of fascinating interest; she is one of those historical women who again and again attract our attention.

Seats may be reserved on application to

MOSS' EMPIRES, LIMITED,
24 Denmark Street, LONDON, W.C.2.

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A DEFECTIVE FILM

RENTER'S APPEAL DISMISSED

JUSTICES LUSH and Sankey, sitting as a King's Bench Divisional Court, on Friday of last week, had before them an appeal by Goldwyn, Ltd., film renters, in an action brought by them, in the Westminster County Court, against the London Cinemas, Ltd., claiming damages for injury to a film entitled "The Penalty," in which judgment was given for the defendants.

Sir Malcolm Macnaghten, K.C., for the appellants, said they rented the film in question to the defendants for exhibition at the latter's theatre, the Pavilion, Chamberlain Road, near Kensal Rise, on April 27, 28 and 29 last. The film was shown three times daily on these dates and came back to the appellants on Monday morning in a state absolutely unfit for further exhibition. The appellants brought an action at the County Court claiming damages, and the defendant's story was that it came to them in bad condition and was returned in the same state as it was received. Messrs. Goldwyn's case was that upon the true construction of the agreement upon which the film was hired it had to be taken that it was in good condition when the defendants received it, because if it was defective they were under obligation to notify the renters within six hours of its being shown, and the defendants had not notified the renters at all. The County Court Judge apparently found that that clause did not apply, and that therefore the burden of showing that the film was in proper condition when defendants received it was thrown upon the appellants, and they had failed to discharge the burden.

Mr. Justice Lush thought the County Court Judge had rightly interpreted the contract. There was nothing, said his Lordship, to preclude the exhibitor, when a claim was made upon him for damages, from proving the truth, and if the plaintiffs failed to show that the film was, in fact, delivered in good condition, the claim must fail. The appeal was therefore dismissed with costs.

Probably the best known of "naturalist-photographers" is Mr. Cherry Kearton, who has made numerous expeditions to Africa, Borneo, India, and Canada—not as a hunter, but for the purpose of photographing wild beasts in their native surroundings. Mr. Kearton's book, "Photographing Wild Life Across the World," will be published this month by Messrs. J. W. Arrowsmith (London), Ltd.—a thrilling account of his adventures, unarmed, and bent only on turning his camera on lions, tigers, hippos., rhinos., cheetahs, and beasts, birds and insects of every kind. The book will be sumptuously produced and will contain 84 unique animal photographs.

CORRESPONDENCE

PERFORMING RIGHTS

To the Editor of the FILM RENTER AND MOVING PICTURE NEWS.

REPORTS have appeared in the Press that the House of Lords has decided in a recent case that the Performing Right Society has no power to restrain infringements, or that the society is not entitled to sue in its own name.

These reports are erroneous and misleading. The House of Lords gave no such decision. The decision was—and was only—that in regard to the two musical works in question in that action the society, being only equitable owners of the performing right therein, was not entitled to sue in its own name for the infringement of those particular works without adding the names of the legal owners of the rights—the publishers—as parties to the action.

The society is the legal owner of the copyright (performing right) in an enormous number of musical works, in regard to which it is entitled and does frequently sue in its own name without any question. The decision of the House of Lords does not affect those rights and is one of a purely and highly technical character, and will not, in practice, affect the society's operations.

It is important that the effect of the decision should be properly understood. The society, therefore, give this notice and warning that its rights and operations are in no way impaired by this decision, and beg the public not to be misled by these erroneous reports.

The society beg to give notice that anyone infringing its rights will be proceeded against as hitherto.

JNO. WOODHOUSE, Controller.

Chatham House,
13, George Street,
Hanover Square, W.1.
November 7, 1923.

Hepworth's are busy in South Wales just now, and business has improved amazingly. Several big trade shows are now being fixed, of which details will be announced later. "Boden's Boy" was shown recently, and met with great success.

The quality of "Mary Queen of Scots" was immediately recognised by Mr. Fookes, of the Park Hall Cinema, Cardiff, who, with Mr. A. M. Bass, attended the London trade show recently. Mr. Fookes booked the picture immediately, and thus will be the first showman in South Wales to obtain this big British film.

KINEMA ACTIVITIES IN LIVERPOOL AREA—*Continued*

Mr. Askew's Bereavement.

Much sympathy will be extended to Mr. Harold Askew, a familiar figure in Merseyside renting circles, upon the death of his wife, which occurred last Friday week. Harold is a brother of Reg. E. Askew, Manchester manager for Granger's Exclusives, and formerly in charge of their Liverpool Branch. Mr. Reg. Askew had the misfortune to lose his wife a few months ago; and at the time of writing Mr. Askew, senr., father of Messrs. Reg. and Harold, was seriously ill.

Hemming Joins Premier.

Formerly of Walturdaw's Liverpool Branch, and more recently North Wales representative for Allied Artists Corporation, Mr. Alf. Hemming is joining the Liverpool staff of the Premier Services, Ltd., whose local office is in Dale Street.

Sentence on Cocaine Trafficker.

Sentence of three months' imprisonment with hard labour was passed by the Liverpool Stipendiary Magistrate (Mr. Stuart Deacon) on Marks Lazarus, described as a kinema operator, aged 30, who was found guilty of having been concerned with several other men in cocaine trafficking. For the prosecution it was alleged that seventy-six bottles of the drug were brought from Hamburg by a seaman named Fredk. Walker (34), of Liverpool.

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Trade Movements in the Midlands.

The 1924 Carnival—Sunday Kinema Concerts—New Midland Picture Houses—A Manchester Invasion—Round the Renters

By our Birmingham Correspondent

WITH kinema Hospital Sunday over, the thoughts of Midland exhibitors are turning to the 1924 Carnival in aid of the Trade Benevolent Fund. No detailed returns are yet available concerning the receipts from the Hospital Sunday special concerts, but in city and suburb alike attendances are reported to have beaten those of last year. The question of the arranging of the next Kinema Carnival will be discussed at the next meeting of the Benevolent Fund Committee, probably next week.

Sunday Kinema Concerts.

Few exhibitors were interested in the Birmingham adjourned Licensing Sessions last week. In fact, the only applications were for Sunday evening music and singing licences in connection with the City Orchestra concerts or the suburban meetings of the Sunday Lecture Society. The application of Mr. Harold Roberts for permission to continue the City Orchestra concerts at the Futurist until March 30 next was forthcoming, while at the Villa Cross and Slade Road (Erdington) kinemas the Sunday Lecture Society's concerts will also run until the end of of March.

New Kinemas.

Saturday last saw the reopening of the reconstructed Criterion Picture House, Dudley, under the management of Mr. S. Bray. The ceremony was performed by Lord Ednam, the eldest son of the Earl of Dudley. In the Criterion the Worcestershire town now possesses a thoroughly up-to-date, well equipped, and artistically furnished kinema.

So rapid has the building of the new kinema at Knowle (Warwickshire) progressed that it is anticipated that the new hall will be opened by Christmas. It will provide ample accommodation for the needs of that district, and patrons will find it much more modern than its predecessor in the neighbouring Public Hall.

A Manchester Invasion.

Marks Films, Deansgate, Manchester, invaded the Midlands last week, Mr. N. E. Neville coming to Birmingham to look after their interests in this territory. Mr. Neville is on the look-out for central premises, but temporarily is working from 48, Frederick Road, Edgbaston, Birmingham. His first trade show will be held at the Regent Picture House, to-morrow (Sunday), the feature to be screened being "Wildness of Youth." Mr. Neville is well-known in Lancashire trade circles, for in pre-war days he was with the Exclusive Film Supply Co., Manchester.

A Walturdaw Change.

An addition to the Midland staff of the Walturdaw Co. is reported by Mr. Bertram Wilson. The Greater Birmingham, Notts, and Derbyshire districts are now being covered by Mr. Arthur Ashley, who, until recently, was with the Coulthard Co. here. He succeeds Mr. S. Beal, who returns to the indoor staff as assistant to Mr. Wilson. Exhibitors are reminded that Mr. Wilson is offering an interesting series of short films for British Film Week. These include "Quality Plays," "Gems of Literature," and "British Sporting Dramas."

Allied Artists Latest.

"Way Down East" is still being sought by Midland exhibitors. Mr. E. Carr (Allied Artists) assures me that bookings on the reissue of this feature have exceeded his expectations by 100 per cent., and that it will soon be withdrawn again. He is now busy on the latest Mary Pickford picture, "Rosita," while in a week or so he will announce particulars of the new Chaplin feature, "The Suicide Club."

Briefs of Interest.

Mr. Richard Sheridan (Gaumont's) is busy filling in dates for "Bonnie Prince Charlie" and "The Gentleman in Mufti."

Within a week of screening "Becket" to the trade, Mr. Claude Solomon has secured first-run bookings in all leading Midland towns for the Sir Frank Benson feature. "Royal Oak" will have its first run at the Futurist, Birmingham, in April next.

"IDEAL" COMEDIES

LLOYD HAMILTON AND CAMPBELL COMEDIES

IDEAL announce something special in the way of comedies. They are about to put out a series of subjects selected from the well-known output of the Educational Films Corporation of America. The Educational will be remembered for such excellent subjects as the Lloyd Hamiltons, the Campbell Comedies, etc.

Exhibitors who have done so well with the Lloyd Hamilton subjects will be glad to hear that the new comedies will contain the first of the new Lloyd Hamilton series. This is called "The Optimist," and is the first fruits of Lloyd Hamilton's association with D. W. Griffith. "The Optimist" is a two-reeler produced in the Griffith studio, under the supervision of Jack White, the young director of Mermaid Comedies.

As its name implies, the picture is a demonstration of optimism at all costs. In it Lloyd Hamilton plays, with his inimitable humour, a sort of "Pollyanna" and "Miracle Man" combined. "The Optimist" has been one of the biggest successes in America.

Others in the new series will resemble the polite comedies with which the name of the late Sidney Drew and his wife were so long and happily associated. They are designed as "situation" comedies, with the special feature that the stories are built up with evenly balanced casts of selected players, instead of with one central comedian and a number of mediocrities in minor parts. The sets are on the same scale as those in big feature productions.

Yet others of the series portray with altogether irresistible humour the impish spirit of childhood—especially boys.

A special show of the Ideal Comedies is being given at the Shaftesbury Pavilion next Tuesday, the 27th inst., and exhibitors who understand the importance of ever better comedies in their program should certainly make a point of attending the show.

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ANNOUNCING

MARY PICKFORD

in

"ROSITA"

FOR RELEASE
IN MARCH.

Arrange at once your Date for this Supreme Achievement of the combined genius of Mary Pickford and Ernest Lubitsch.

ALLIED ARTISTS CORPORATION, LTD.,
Mary Pickford, Charlie Chaplin, Douglas Fairbanks, D. W. Griffith, Hiram Abrams (Chairman)
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Kinema Gleanings from the West.

Business Hangs Fire—Ideal's Busy Week—A Municipal Success —R. C. Kelly on Tour—Gaumont's Next—Short Lengths

From our Bristol Correspondent.

BUSINESS is still far from what it might be in the West Country; here and there one comes across an exhibitor who has nothing to complain about, but the majority could do with more business than they are getting at present. Certainly things have improved with the coming of the winter months, but attendances are much below what an exhibitor has a right to expect in what is, after all, the best period of the year. A big film, well boomed, will attract business above the average, but few films which we have had in this part of the country of late—and we have had some good ones—have resulted in packed houses for six consecutive nights. It may be that people are finding money so tight that they cannot afford to spend so much as formerly upon amusements. On the other hand, it may be that exhibitors are not giving their patrons the sort of fare they require—but what *do* they require? Take the three films which have done the best business in Bristol during the last couple of months, "Monna Vanna," "Trouble," and "Love, Life and Laughter," all widely different in subject and treatment, and of three different nationalities. How is an exhibitor to judge?

Ideal's Busy Week.

Maurice Prince, of Ideal Films, was a busy man last week, screening as he did two features and several comedies and interest films. The big pictures were "Boden's Boy" and "The Naked Man," both Hepworth productions, with Henry Edwards and Chrissie White as stars. Other players who figure in the cast of both films are Stephen Ewart and Henry Vibart. Both films are notable for their excellent photography, while in the second there are some beautiful shots of the English countryside. The first show, which was held at the Triangle Hall, was attended by Paul Kimberley, who was full of "Comin' Thro' the Rye," which had been trade shown in London the previous day.

West Country Municipal Success.

Congratulations to J. R. Moore in winning a seat on the Torquay Council at the recent election. Mr. Moore, who was at one time well known in exhibiting circles in Birmingham, is now connected with the leading firm of Fleet Photoplays, Ltd., of Torquay and Cardiff. Mr. Moore is also interested in various kinemas in the West Country. Talking of Fleet Photoplays, I hear that this firm has secured the rights of "Armageddon" for the West of England and South Wales. A good capture.

A Rumour Denied.

Rumour was busy lately with the name of J. B. Binmore, manager of the P.C.T. house at Plymouth, and it was stated on pretty good authority that he was leaving the West Country for Scotland, having been appointed to the management of the P.C.T. house in Edinburgh. This is now officially denied, and, for the present at any rate, Mr. Binmore will remain at Plymouth. A West Country man, Mr. Binmore started his career at Bristol, from whence he went to London, where for some time he was with the Stoll Company. From there he went to Guildford to take over a new picture house there, but after a brief sojourn in Surrey he accepted an appointment with P.C.T., and came West again.

Since he has been in Plymouth, Mr. Binmore has taken a great interest in the Devon and Cornwall Branch of the C.E.A., and has thrown himself whole-heartedly into the work of that organisation.

R. C. Kelly on Tour.

R. C. Kelly, First National's Bristol manager, has been on a tour of the West Country, accompanied by A. N. Ewings, the firm's outside representative. Mr. Kelly's object was to make the personal acquaintance of West of England exhibitors, many of whom he had not met previously. The tour in this respect has probably proved a success, for Mr. Kelly certainly possesses the ability to make friends. The pre-release runs of First National subjects arranged for this territory at Whiteladies' Picture House will start next month with "Potash and Perlmutter" on the 17th.

Gaumont's Next.

The next big Gaumont show is of "Bonnie Prince Charlie" at the Whiteladies' Picture House on Tuesday next, the 27th. This film, which has a cast of first-class artistes, headed by Gladys Jennings, Ivor Novello, and Hugh Miller, has a story centering round the romantic figure of the Young Pretender, and is a fine proposition for the British Film Week. E. J. Jennings, Gaumont's Bristol manager, who has recently been in London attending a conference, tells me that exhibitors should look out for important announcements in the near future.

Short Lengths.

G. H. Blackburn, of the Palace, Bristol, had an interesting film taken of various local events which he showed under the title of "Bristol's Film Review."

R. Speed tells me that he has booked the Queen's for a show of "Gipsy Blood," a Pola Negri picture, which he will hold on Tuesday, the 27th.

To-morrow, Sunday, the 25th, Leonard Sitchwell, of Butcher's, screens "A Great Turf Mystery" at the Clare Street Picture House.

H. F. Wren, of the Staple Hill Picture House, who was recently elected to the Gloucestershire County Council, has been instrumental in getting plans for a new road between the Fishponds Housing Estate and Staple Hill—a much-needed improvement—carried.

E. Mulford, of the Park Picture House, Bristol, is now serving as a member of the rota committee at the St. George Labour Exchange.

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News and Notes from Newcastle.

Kinema Gift to Hospital—Tradesmen and the Movies—£1 Fine for Contravention of Licence—Change of Address

From our Newcastle Correspondent

SINCE the "Kinema Cot" in the Royal Victoria Infirmary, Newcastle, was endowed by the efforts of the members of the trade in the district collections have been made annually among the showmen for the purpose of providing a large teddy bear for the use of the little patients in the ward in which the "Kinema Cot" is placed. This year, however, Pathé's, through their Newcastle manager, Mr. Percy Lloyd, have given a Felix cat, which will take the place of the teddy bear. Mr. W. M. Patterson, the manager of the Heaton Scala, who was the prime mover in raising the money to endow the cot, has also instituted the annual collections for the teddy bears. This year he is taking his subscriptions as usual, but these will be devoted to the purchase of toys for the children in the infirmary. Mr. Patterson cordially invites the members of the trade to subscribe towards the object he has in view, and also to be present at the institution when the ceremony of handing over the toys takes place, which is expected to be about December 12.

Changes of Address.

Anglo-Scottish Films removed into their new offices at 3, Prudhoe Street, Newcastle, this week. They have just secured for distribution three Chaplin reissues, "The Great Lover," "Nothing but Trouble," and "Charlie, the Piano Mover."

Another change of address is that of Mr. A. Gibson, the local representative of Square Films, who has removed from St. John Street to European Buildings, Bath Lane, Newcastle, where he has secured accommodation of a more suitable character.

Advertising Stunts.

Several advertising stunts have been adopted in connection with the putting over of the First National picture, "Potash and Perlmutter," which had its premier run in Newcastle this week. One of the stunts consisted of a miniature moving picture showing some of the scenes in the play, and this was exhibited in one of the windows of a large business house immediately opposite the Queen's Hall.

Change of Owner.

I learn that Mr. George Black, of the Queen's Hall and Grainger Picture House, Newcastle, has further extended his activities on the exhibiting side of the business. He has taken over the Empire at Jarrow, which is at present undergoing redecoration and renovation, and will be opened shortly.

Tradesmen and Movies.

Tradesmen in Whitley Bay and Monkseaton are to hold a shopping week, and to give them ideas of how to carry this to a successful issue the aid of the film was resorted to. At a meeting of the Whitley Bay and Monkseaton Chamber of Trade, held in the Coliseum, Whitley Bay, Mr. C. Graham Cameron, of London, gave an address on "How to Organise a Successful Shopping Week." Views of shopping weeks taken in various parts of the country, window-dressing competitions, tableaux, and advertising schemes were thrown on the screen, and a film taken during shopping week at St. Pancras (London), Cardiff, and other towns was also exhibited.

A Breakdown.

As the result of a breakdown in the projector at the Empire Theatre, Blyth, the managing director of the company, Mr. R. G. H. Tracey, was charged at the local police court with a contravention of the conditions of his kinematograph licence by showing a film after 11 p.m. on October 20. After hearing Mr. Tracey's explanation the magistrates ordered him to contribute £1 to the Poor Box.

Famous-Lasky.

Mr. J. G. Middleton, the local manager of Famous-Lasky, is being kept busy in fixing up contracts for the firm's recent output. "The Ebb Tide" and "White Flower," the two latest films to be screened to the showmen, have proved big attractions.

Ideal Bookings.

Mr. B. Rose, the local manager for Ideal Films, tells me that he has secured quite a large number of bookings for "Should a Doctor Tell?" "Hutch Stirs 'Em Up," and "Out to Win." He has just got to hand four two-reel special comedies, which he is screening to the trade on December 18. Among the attractions that he has coming along in the near future are "I Will Repay," "White Rose," "Old Bill Through the Ages," and "The Loves of Mary Queen of Scots."

High Level Offers.

Mr. W. J. Laing, of High Level Exclusives, has available for British Film Week two productions entitled "Jessica's First Prayer" and "Little Meg's Children," also six super W. W. Jacobs' comedies. The dates for the latter are rapidly filling up. On December 5 Mr. Laing intends showing to the exhibitors "The Devil's Acre."

STOLL STAFF CHANGES

MR. ARTHUR JACOBS, for several years Stoll's representative in South Wales and the West of England, having resigned his position, has been succeeded by Mr. Ernest Simon, who is already at work upon the territory. Mr. Simon joined the staff of the Stoll Film Co., Ltd., in the first few months of its existence, becoming the first dispatch manager. Later he succeeded Mr. E. J. Whitney as manager of the hire department, the operations of which he conducted with zeal and ability. The wide knowledge he gained of the business at the head offices will be of great assistance to him on the important territory he now "works" under the immediate direction of the Cardiff Branch.

With the departure of Mr. Simon for the West, Mr. E. J. Whitney returns to his old position of hire manager, the duties of which he will combine with those of the technical and export departments.

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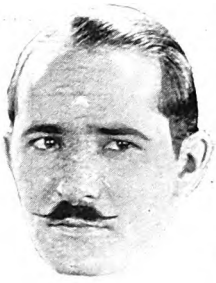
WHO COMMITTED THE CRIME?

TRADE SHOW
WEST END CINEMA
COVENTRY ST. LONDON.W.

FRIDAY
NOV. 30TH at 11 a.m.

YOU'LL NEVER GUESS!



THIS —
is Robert Armstrong —
as portrayed by —

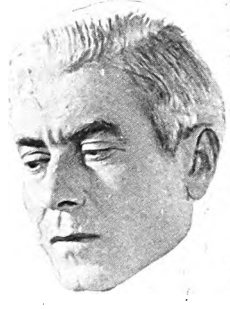
NORMAN KERRY

Was he the guilty one?

He was the foster-son of Andrew Prentice. and he loved Madeline Ames. He hated Kenneth Winthrop, who had won her love. Could he have killed Andrew Prentice, placing the blame upon Kenneth Winthrop. and thus avenge himself?

CARL LAEMMLE
presents

The ACE

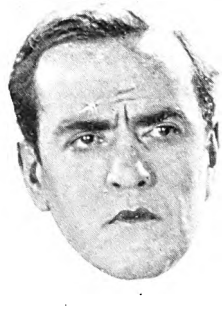


THIS —
is the Butler —
as portrayed by —

BEN DEELY

Was he the guilty one?

He was always near at hand on the night of the crime. Why did he falter in reply to the questions of the prosecuting attorney? Was he guarding some secret? Did he have some reason for wanting Andrew Prentice out of the way?



THIS —
is Kenneth Winthrop
as portrayed by —

RICHARD TRAVERS

Was he the guilty one?

He loved Madeline Ames, and won her love, He was happy beyond words until he was accused of Andrew Prentice's murder. What could his motive be? Could he have murdered the man who had befriended him all his life?

EUROPEAN MOTION PICTURE CO. LTD.

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THIS—
is Edith Craig
as portrayed by —
BARBARA BEDFORD
Was she the guilty one?

She was beautiful and charming—and she was the secret fiancee of Andrew Prentice. Would her clandestine affairs with Kenneth Winthrop prompt her to kill the man who had just learned her secret?

UTTAL

A UNIVERSAL SUPER-JEWEL

THIS —
is Madeline Ames
as portrayed by —
CLAIRE WINDSOR
Was she the guilty one?

She was the wife of Andrew Prentice's adopted son. Through him she would be heiress to millions, if Andrew Prentice were out of the way. Could this beautiful girl have been the guilty one?

TELEPHONE REGENT 4840 FOUR LINES

167 WARDOUR ST. LONDON. W.1.
— and Branches —

TELEGRAMS; UNFILMAN, WESTCENT, LONDON.

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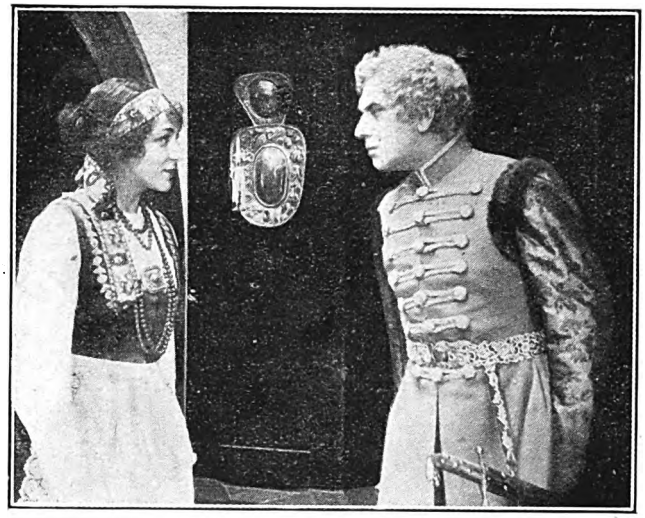

SCENE FROM "THE SECRET OF THE MONASTERY."

The Hunchback of Notre Dame.

A mammoth film spectacle with wonderful settings; remarkable for the superb acting of Lon Chaney.

RELEASED BY EUROPEAN.

Length, Twelve Reels.

Release Date, in London, Immediately.

THE President of Universal, Carl Laemmle, has never lacked courage, and one immediately recalls to mind the enormous amount of money that was spent on "Foolish Wives," and later, on "Merry-Go-Round," in ambitious attempts to show the world bigger and better pictures; but his courage was never more exemplified than when he undertook the making of "The Hunchback of Notre Dame," which was screened to the public at the Empire Theatre on Monday last. I was fortunate enough to see this picture at the Astor Theatre in New York two weeks ago, where it held a crowded house spellbound, not only by reason of the wonderful acting by Lon Chaney, but also for the faithfulness of its settings, and the almost uncanny atmosphere that it brings to the screen. In undertaking a film adaptation of Victor Hugo's immortal masterpiece, the Universal Film Company set themselves no mean task, for it meant erecting an absolutely faithful reproduction of the famous Notre Dame in Paris. So well have their architects carried out this work, however, that it would puzzle the greatest expert to find any difference in the construction between the building in Los Angeles and the cathedral in Paris. When Hugo wrote "The Hunchback of Notre Dame," he gave us by no means a pleasant story, but, translated on the screen, it gives us a picture full of strong, tense drama that thrills and entertains from start to finish. "The Hunchback of Notre Dame" owes its success not entirely to its wonderful settings and its great crowd scenes, but to a large extent to the gifted actor, Lon Chaney, who, in his portrayal of Quasimodo, the hunchback, makes this strange and compelling figure of Victor Hugo's book a dominating character in the photo-play. His make-up is remarkable, and his performance will rank as one of the greatest screen portrayals ever given. Throughout the entire picture Lon Chaney dominates by reason of his superb artistry. When the film rises to the climax, when the cathedral is attacked by an unruly horde, and where the hunchback pours molten lead upon the mob, the scenes almost beggar description. Here Chaney is an absolute revelation, and small wonder that the house literally rose at him as his performance came to a close. "The Hunchback of Notre Dame" is an extraordinary picture—it opens somewhat slowly, but one instantly gets scenes of great splendour, and a living picture of mediæval Paris that has beauty, romance, and a wonderful reality.

The producer has given us wonderful settings and an exact reproduction of the Notre Dame. He has handled his crowd scenes remarkably well, and, aided by a strong acting cast, this photo-play achieves a real triumph.

I have referred to the portrayal of Chaney, which is indeed memorable, and one couples with his name a splendid performance by Ernest Torrence, this strong and virile actor excelling his work in "The Covered Wagon" with an even more gifted performance. Patsy Ruth Miller, as the heroine, is somewhat disappointing—never quite getting into the picture, and being at all times just a moving picture actress. Hers is the one somewhat dsappointing performance in the film, but it is amply atoned for by the remainder of the cast, all of which do themselves more than justice.

"The Hunchback of Notre Dame" is a great showman's proposition, and, well exploited by the average exhibitor, it cannot fail to make money. It is, indeed, a tremendous contribution to the screen.—E.W.F.

SCENE FROM "THE HUNCHBACK OF NOTRE DAME."

Review of Ne

All About This

Bonnie Prince Charlie

Gladys Cooper and Ivor Novello the principals in historical love story.

RELEASED BY GAUMONT COMPANY.

Length, 6,540 feet.

Release Date, Not Yet Fixed.

QUITE a number of historical pictures have been shown during recent weeks for release during the British Film Weeks next year, and Gaumont's contribution is a picture telling the more dramatic moments of a character whose love for Flora MacDonald, and her devotion to him, have invested his whole life with a romantic charm. To Captain Calvert was entrusted the direction of this picture, and its settings among the rugged scenery of Scotland make for attractiveness and spaciousness.

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w Productions.

Week's Pictures.

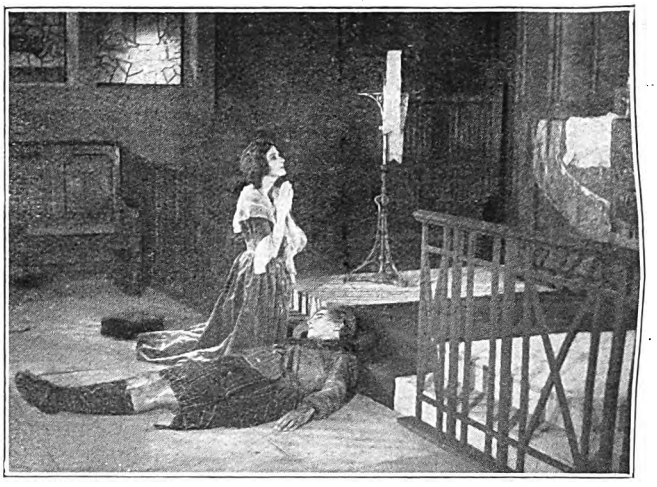
Two favourites of stage and screen fans have been chosen to interpret the leading parts, and thus Mr. Ivor Novello is seen as Prince Charlie and Miss Gladys Cooper as Flora MacDonald. Neither of these artistes conforms facially to the traditional appearance of Prince Charlie and Flora, but this is but a small matter compared with the popularity of these players with the public, and although one might wish for a little more vigour on the part of both of them at times, this will probably not be registered against them by their admirers. Hugh Miller's Robert Fraser, Benson Kleve's Donald Macpherson, and Bromley Davenport's Sir John Cope stand out in the mind as good support for the stars, and the seven chieftains are also well interpreted.

On July 2, 1745, the seven chieftains of the Highland clans met Charles Edwin Stuart when he landed on the West Coast of Scotland, and were disappointed. However, the personality of the Young Chevalier captured the hearts of the Highlanders, and he marched to a bloodless victory at Edinburgh, where a civic reception was held and attended with all the pomp and ceremony of a Court. The film shows this reception, at which Prince Charlie makes his great bid for Highland support. The ladies are much impressed by the gallantry of the Prince, and among them is Lady Clanranald's protegée, Flora MacDonald, in whom the Prince shows more than passing interest. The wealthy Robert Fraser has been unsuccessfully paying court to Flora, and at once ranges himself on the side of Prince Charlie's secret, though active, enemies. Fraser, in fact, employs a man, one Donald Macpherson, to join the Stuart Cause and report plans. Donald Macpherson enters the Stuart camp so auspiciously that the young Prince makes him his own body-servant, and so Fraser learns of every contemplated move.

George II., hearing of the failure of Sir John Cope at Prestonpans, sends his son, the Duke of Cumberland, to take command. Prince Charlie, never heeding that one victory does not win a crown, returns to the conquest of Flora's heart, and then comes the turn in the tide of fortune. The Highlanders are turned back, and Cumberland eventually corners them at Culloden. The battle ends in the rout of the Highlanders, and Prince Charlie has to fly to the hills. A price is put upon his head, and he is hunted and harried. Fraser, guessing that Flora would be seeking the Prince, pretends loyalty and offers his help in the search. Flora, discovering Fraser's deception, helps Charles to escape by donning a man's bonnet and plaid and setting up a false scent for Fraser and the soldiers to follow. Prince Charlie seeks sanctuary in a church, and is just about to be captured by Donald Macpherson when a figure of Judas catches his eye, and he slinks away. Eventually, Prince Charlie, after many adventures, reaches the sea, and the final scene shows the parting of the two lovers on the sea shore.

The battle of Culloden is very spaciously set and attractive withal, and compares admirably with modern battle scenes, in spite of the fact that there is less frenzy and noise than that which accompanies scenes during the Great War in other pictures. The scene is comparatively brief, but thoroughly well produced.

The historical picture always presents a certain amount of difficulty owing to the fact that it is necessary to adhere with something like accuracy to historical events. The producer of this picture has allowed himself a little latitude in trusting



SCENE FROM "BONNIE PRINCE CHARLIE."

to legend, and thus has probably put more human interest into the picture than would have been possible had the strict adherence to historical fact been insisted on. A little matter which should receive attention is that of the italic sub-titles, which, in some cases, are hardly legible at a distance. Whether or not kinema-goers will compare the picture based on fiction and possessing intensity of dramatic and pathetic situations with the historical picture, to the latter's disadvantage, is a question which cannot be accurately answered, but wherever the story of "Bonnie Prince Charlie" and Flora MacDonald is known, there will undoubtedly be many kinema-goers anxious to see the incident portrayed on the screen.

This England.

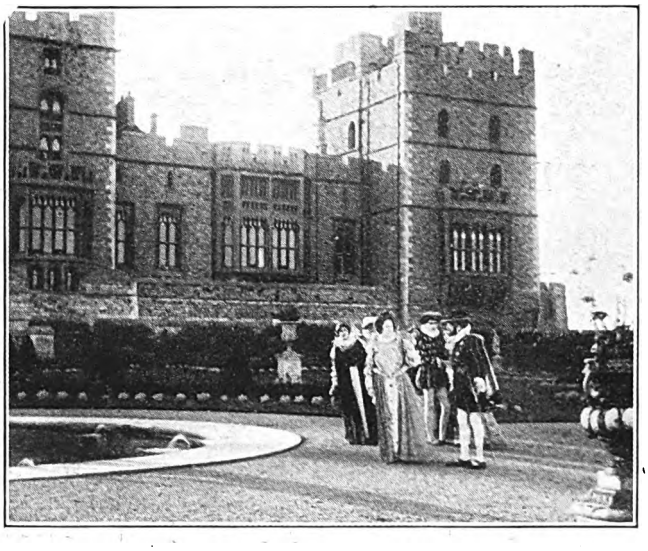
Delightful scenic film of Britain's beauty spots.

RELEASED BY NAPOLEON FILMS.

Length, 2,000 *feet.*

Release Date, *March*, 1924.

"THIS ENGLAND," although a most attractive title, is not sufficiently comprehensive to describe the ground covered by this picture, for, in addition to historic places in England, which will appeal to every Britisher, there



A WINDSOR CASTLE SCENE FROM "THIS ENGLAND."

(*Continued on page* 37)

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JOSEPH M. SCHENCK *presents*

CONSTANCE TALMADGE

THE EXHIBITORS' HERALD says and you will say:—

"Long will they remember her in 'Dulcy.' Here is one of the funniest pictures you ever saw. It is a very careful adaptation of the succes ful stage comedy. It ranks amongst the best pictures of the season and is one of the most delightful vehicles ever given to Miss Talmadge. 'Dulcy' puts her several rungs up the ladder toward everlasting fame."

IN HER LATEST, GREATEST, FUNNIEST, AND SPEEDIEST COMEDY

"DULCY"

Directed by Sidney A. Franklin.

TRADE SHOWS:

LONDON	Own Theatre	Nov. 27, 11 and 2.30 Nov. 28, 2.30
BIRMINGHAM	Own Theatre	Nov. 27, 11 and 3
CARDIFF	Own Theatre	Nov. 27, 11.30
MANCHESTER	Own Theatre	Nov. 27, 11 and 2.30
BRISTOL	Own Theatre	Nov. 25 (Sunday), 3 Nov. 28, 11 and 3
LIVERPOOL	Own Theatre	Nov. 28, 11 and 2.30

Released January 21, 1924.

A FIRST NATIONAL PICTURE.

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REVIEW OF NEW PRODUCTIONS—*Continued.*

are, in addition, places of interest both in Scotland and in Wales, which supplement those which are purely English.

The picture has been delightfully conceived and carried out. For the most part it shows those scenes which are connected in the mind of every man of Anglo-Saxon blood with the big events which have made for the greatness of the Empire, and some cunning photography has been employed to suggest historical events. For instance, Windsor Castle is shown—peopled by the characters associated with it from time to time, and so one finds in the grounds in turn Falstaff and the Merry Wives, Queen Elizabeth, Henry VIII., and later on Queen Victoria and King Edward. These scenes are effectively arranged by means of fade-ins and fade-outs. This method of dealing with these interesting spots is carried out in practically every case, and the Houses of Parliament, the Tower of London, Shakespeare's Country, Carnarvon Castle, and Robert Burns' Land, and many others, are equally treated in a most delightful manner.

The picture of Carnarvon Castle is one that will bring roars of applause, for it shows the presentation of the first Prince of Wales to the assembled Welsh Chieftains, and closes with the investiture, only a few years ago, of the present Prince of Wales, with all the ceremony attaching to it.

This film should do good business in every type of hall in this country, and may be promised an enthusiastic reception throughout the Empire, and in the United States.

The Secret of the Monastery

A Seastrom picture that should play to big business at all high-class houses.

RELEASED BY GENERAL KINEMA FILMS.

Length, 5,500 feet.

Release Date, February, 1924.

CONSIDERABLE success should attend the reissue of this phenomenally successful picture, which General Kinema Films showed to the trade last Thursday week. It is essentially a film for high-class halls, and where audiences appreciate the genius of Victor Seastrom the picture should play to crowded houses. "The Secret of the Monastery" has been fully reviewed in a previous issue of the FILM RENTER, and exhibitors booking the picture should lay emphasis on the fact that it was directed by the man who made "Thy Soul Shall Bear Witness," "Jealousy," and "God's Way."

Seastrom's work is in a class far apart from that of the ordinary film director, and for this reason, masterly as is his craftsmanship, the picture might not find favour in the more popular class of hall. As we have said, however, every manager who caters for a more cultured clientele need have not the slightest hesitation in booking this picture, or re-booking it should he already have shown it at his hall.

Front Line Quality Plays

A really attractive series of two-reelers which should book out well.

RELEASED BY GAUMONT.

Length, Two Reels each.

Release Date, February, 1924.

ARTISTRY in handling the subject, refusal to admit matter for the sake of footage, and sincerity of interpretation by the artistes engaged, are the dominant notes of this new "Front Line" series of Quality Plays, as they were of an earlier series, and for these qualities they are to be heartily welcomed. The four pictures shown this week at the Scala Theatre were totally unalike, but each exhibits just that warmth of treatment that makes pictures of this series films to anticipate and to enjoy. Whatever difference of entertainment value there is, is due to the variation in strength of the story, and not to weakness in treatment: there are many pictures of feature length which have not so much story, and certainly not such sureness of touch as these films of Mr. George Cooper's direction.

"The Reverse of the Medal."—Here is a picture relying upon nothing in the way of sets, but made to live because of its sincere acting. The whole of the action takes place at night within a farmhouse in the war area, which is used as G.H.Q.

The general in command is seeking for an idea that shall induce his foes to attack his left wing, which is apparently weak. He has it. He will dispatch a message by aeroplane, instructing the general commanding that wing to withdraw. The aeroplane will crash and the message will fall into enemy hands. One life to save thousands. "Flying officer for duty, sir." His own son. For a moment his iron will wavers, then he sacrifices his son to duty. For days the contending forces clash, and then a message: the enemy on the run. A further message: his son is safe. His aeroplane had fallen in the river. The general sleeps for the first time for several days.

Clive Brook plays the part of the general and contributes most to the quality of the picture. He is excellently supported by everybody, and the pathos of the situation is relieved by some quiet, unforced humour, which contrasts with the more sombre moments of the story.

"Darkness" is a picture gaining much from its original treatment, for, throughout the whole of the picture, the right effects are obtained solely from a window through which moonlight streams and from a dying fire. Gordon Craig, the chief actor in the piece, sits, a mystery figure with only hands and the left side of the face visible, the impression being weird in the extreme. The one defect in this film is its somewhat weak ending, for, after having expected a gruesome close, the beholder is merely shown a priest, who entered the church in penitence for former misdeeds. The picture opens with a night scene with wind and driving rain. Chaos in the air and in the brain of the man who seeks to murder. Such a rush of wind that the lamp is blown from the table and smashed as he enters the room where his supposed victim sits by the fire. Darkness. Then he hears that his enemy is dead. Years before, Keever had lived in that house, and Gandhil had ruined Keever's father with his nefarious schemes and brought him to an early grave. Keever has nursed his hate through long years and has come to kill. But Gandhil is already dead. The figure at the fire advances to the window and reveals himself as a priest. Keever beholds in the prematurely-aged figure before him, Gandhil who is dead—to the world. The priest extends his fingers in blessing as Keever makes his escape.

"Constant Hot Water" is a comedy, brisk and well acted, even if rather obvious in places. The story turns on the letting to tenants of two apartments in a block of flats, No. 9 is let to Eardley Adams, No. 6 to Rosina Tennant. Each has a friend who is sharing the flat, and these friends invert the numbers on their keys, with the result that Adams' friend goes into Rosina's flat and gets into bed, and Rosina's friend enters Adams' flat and gets into the bath. Compromising situations follow, which greatly distress the comic figure of Mr. Amendall, the owner of the flats. The artiste taking this part is most amusing, and only occasionally overdoes his part.

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REVIEW OF NEW PRODUCTIONS—*Continued.*

"**Finished**" is a most finished performance on the part of all concerned, and its effect is carried through by means of acting—quiet and restrained—but none the less intense. At times it brings the picture to a pathos that is quite poignant, as when at the end the old French Count sits before the mirror, and sees there the reflections of himself and his fiancée when young.

For twenty years Jean has valeted that old young man, the Comte de Lormerin. As Jean performs his numerous functions the Comte reads his morning's post. A letter written in a familiar hand arouses memories, sweet, tender, poignant, of a woman whom once he loved and who loved him, and who after twenty-five years desires to see him. The thought of her as she was once fills him with youth despite the twinges of rheumatism. He sees her—disillusionment. Lison is old. Trouble has aged her, but still she loves him. A daughter, the very image of the Lison of twenty-five years ago, enters the room. He admires the daughter, but the mother— "finished." Lormerin returns to his flat. The materialisation of the ghost of the past has been a failure.

Jerrold Robertshaw has the star part in this picture, and gives a fine interpretation of the dignified, if fastidious, old bachelor. A slight stageness is observable here and there, but it does not detract from the sincerity of the part, and the whole picture possesses a most charming atmosphere.

These two-reelers should receive a good reception everywhere, and will be welcomed by patrons as a change from Western dramas of the same length, for they are immensely superior to such pictures and possess a real æsthetic value.

A Couple of Down and Outs

Excellently told story of the war's victims, with some cleverly produced battle scenes.

RELEASED BY NAPOLEON FILMS.

Length, 5,000 *feet.*

Release Date, *March*, 1924.

THE story which this picture tells is one which will appeal to the sympathies of many kinema-goers because of the pathos of the present unemployment of a large number of men who underwent hardships in the war period and now find themselves out of work and neglected. It is not without its improbabilities, and these are evident at times throughout the picture, but the story itself is one that has sufficient charm to cover these difficulties, and it may be imagined that it will be well received.

The film opens with a view of the Cenotaph on Remembrance Day, with Danny Creath, an unemployed ex-artilleryman, standing in the crowd watching the proceedings, and seeing again the old and ugly times of the war on the Western front. The ceremony over, he makes his way home, and on the following day he is seen being turned down with others from a place of business where the sign, "Hands Wanted" has been exhibited. Later he drifts down to the docks, where he sees a number of old horses being shipped away to the Continent for food. One of the horses rebels, and its driver endeavours to thrash it into acquiescence. Danny recognises it as his old horse which drew the guns in France, and promptly knocks down the man who is ill-treating the horse. With the help of a sharp knife of a sailor, the rope tethering the horse is cut and Danny rides away through the streets adjoining the docks, going aimlessly anywhere. At last he sees an inviting-looking stableyard, and secretes the horse within, effectively barring the doors against his pursuers. He feeds his old friend and waters it, and then finds watching him a young girl, to whom he tells his story. He is invited into the house by her and given a meal, and there recounts his life story. Later her policeman father returns, and the three sit down for a time together. The father later leaves the house for duty, but not until he has talked about the horse thief at the docks and the certainty of getting the thief unless, as he says, he does

Scene from "A Couple of Down and Outs."

with the horse what the Scots Greys did in South Africa, viz., to dye the white markings of the animal with coffee. This the daughter perceives is an effort on the part of her father to secure Danny's escape, and in a scene in which the young couple come to an agreement regarding the future, Danny drives away in the cart which was in the policeman's stable with a view to seeing his old Major, for whom he had formerly worked, and thus laying a foundation for the future.

After the solemn opening of the scene at the Cenotaph and the sale of the old horses in an auction yard, the picture moves very briskly right through the period of the rescue of the horse from the docks and his eventual placing in the stable, but it slows down considerably during the telling of the story to the girl by Danny, and as a contrast to this a very great length of war film is inserted in order to tell the experiences of Danny with his horse. This has been most cleverly contrived, and some real war pictures have been used as a background against which some specially made scenes have been arranged to show the part played by Danny and his horse in the war. This section, however, delightfully contrived though it is, is much too long, and could be cut down to half the length with advantage. At the trade show last week at the Scala Theatre this scene was put over with the usual accompaniment of noise, with the result that several women, long before this scene was over, were obliged to leave the theatre, either owing to the noise or the vividness of the picture shown.

After this point the picture moves quite excellently on to its close, and although we are left at the end wondering if Danny ever gets to his Major, and what he does about the stolen horse, the end is quite an acceptable one. It is very unlikely, however, that a police sergeant would connive at the stealing of a horse in the way in which the girl's father does. The chief character in the picture is, of course, Danny Creath, and this part is played with vigour and at time with a proper restraint that is highly creditable to Rex Davis, its interpreter. Edna Best plays the part of Molly, the girl, and contributes also a very sincere bit of acting. The supporting cast are also good,

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REVIEWS OF NEW PRODUCTIONS—*Continued.*

but their part in the story is small compared with that of Danny and Molly.

There is one scene in the earlier part, which shows some cases of toys (British soldiers made in Germany), which is needlessly introduced, and effects nothing in the end. The Cenotaph scene, which appeared to be a film of the proceedings there last Sunday week, is very cleverly introduced, and contributes considerable poignancy to that part of the film. With the battle scenes reduced in length the picture should prove moderate entertainment in most halls where the patrons are not too critical of the story.

The French Doll

A very slight story with Mae Murray in her usual rôle.

RELEASED BY JURY.

Length, Six Reels.

Release Date, March 3, 1924.

WHEREVER Mae Murray has anything like a following, this picture will probably gather the patrons who like to see her pictures, but it is so artificial that it cannot be expected to command a very wide circle of patrons. The star has a doll-like part to play, and plays it with just the right sort of petulance and artificiality that one might expect, but as for drama there is very little of it in the picture.

The story is that of the two parents of Georgine Mazubier, who live by selling bogus antique furniture, and use their daughter as a decoy for rich men, whom they intrigue into purchasing the antiques. While dining out one night with one of these wealthy admirers she meets Pedro Carrova, who poses as an Argentine millionaire. The parents discover that he is not a millionaire, and break off the association. Then Georgine meets another rich man who buys furniture, which Georgine tells him belonged to Marie Antoinette, at fabulous

SCENE FROM "THE FRENCH DOLL."

prices. Later, he gives a dance and Carrova is present, so she returns to her younger and poorer lover.

A great deal of trouble has been taken to produce the kind of backgrounds and effects which would tell, but throughout there is very little that is convincing. One wakes up to a great admiration of the scene in which Georgine tells the story of Marie Antoinette, whom she claims as a relative, and it is here that the actress does her best work in depicting the story of the tragedy of the great French woman of history. When this is over, however, the story goes off into the artificialities with which it had begun, and thus descends from whatever dramatic value it had at that point.

The Law of the Lawless.

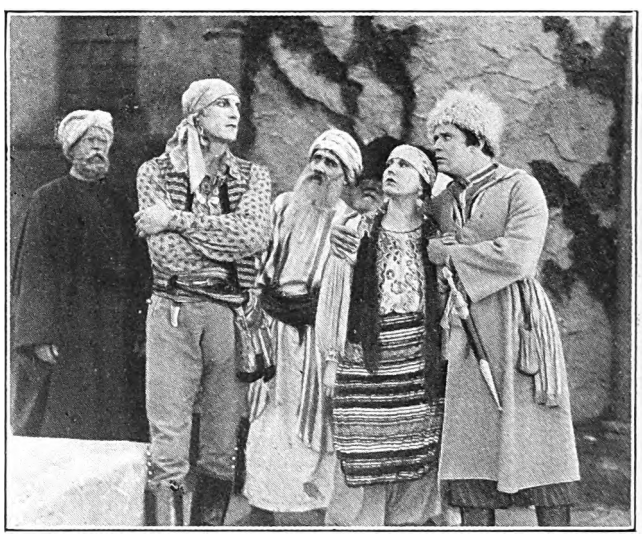
A brisk drama of Tartars and Gypsies—Good parts for Dorothy Dalton, Theodore Kosloff and Charles de Roche.

RELEASED BY FAMOUS-LASKY.

Length, Seven Reels.

Release Date, April 14, 1924.

THIS is by way of being a film fantasia on the "bartered-bride" theme, and it runs very brightly and briskly for at least three-quarters of the time occupied in showing it. Indeed, the plot is, for the main part, excellently worked



SCENE FROM "THE LAW OF THE LAWLESS."

out, and the characterisation all through is good and effective. There is a slight suggestion of the "Sheik" about it, but we are not in the Arabian atmosphere, but among a mixed ensemble of Tartars and gypsies. Sahande, the spirited heroine, is the daughter of Osman, a member of a Tartar tribe dwelling near the Black Sea. Ill-fortune brings him nigh to beggary, and he is forced to sell his daughter to pay his debts. The marriage auction forms an interesting scene. Sahande's lover, Yancu, a cowardly but conceited musician, is too poor to bid for her, and has to stand furiously by while first Osman's principal creditor, Ali Mechmet (a sinister old man), and then Costa, a bold, brave, beautiful gypsy chief, offer increasing sums for possession of the fair maid. Costa outbids the other, and crosses the border with Sahande into the land of the lawless. Yancu consoles her with the promise that he will come and fight for her.

The scene is shifted to the gypsy encampment where, after Sahande and Costa have been united according to racial custom, the pair enter the bridal chamber. Sahande pleads for ten days' freedom from the lawful embraces of her husband, in the hope that, in that time, Yancu will arrive and deliver her. Costa, with the utmost good feeling and sympathy, agrees to this, and seeks a lonely couch. In the morning, however, knowing it is the custom of his tribe to surround the bed of the newly-married to celebrate the occasion, he creeps into Sahande's room, sits on the edge of her bed, and is busily engaged pulling on his long boots when the convivial celebrants rush in. This is a splendidly played scene, suggestive, but suitably restrained. . . . The tenth day arrives, and still no Yancu. When he does come it is as the head of a Tartar band, which has instructions to loot the gypsies' caravans as they are *en marche*. The gypsies are brought back to the camp by a

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REVIEW OF NEW PRODUCTIONS—*Continued.*

messenger sent by Sahande, and after she convinces them of her loyalty to Costa, they accept her as their leader and go in pursuit of the Tartar. Sahande enters the Tartar village alone and learns that Costa is confined in the Minaret. She gives the gypsies the agreed signal and enters the Mosque. Sahande comes upon Ali, who has been abusing Costa above, and throws him and the lantern he carries down the steps. The staircase catches fire as Sahande seeks to free Costa of his bonds. She is interrupted by Yancu, and a fierce struggle ensues which ends in Yancu being cast into the blazing cauldron by Costa. He aids Sahande to the balcony of the Minaret, where they are seen by the horrified populace. Costa jumps to the sloping roof of the Mosque and Sahande springs into his arms.

The Tartars and gypsies adjust their differences and Sahande, happy in Costa's love, returns with him to the gypsy village as his queen.

The violent finale of the film is just plain, movie melodrama, indigenous only to the soil of Los Angeles; but the earlier and middle sections of the picture represent a praiseworthy and sufficiently successful attempt to reproduce a really new atmosphere, and much pains have been taken with all the details of life among the nomad and predatory tribes of South Russia. We thought "The Law of the Lawless" was going to bore us profoundly when it started, but we were agreeably surprised to find that our interest grew from scene to scene as the drama unfolded itself, and not until the flames began to crackle round the Minaret did we think of looking for our hat. The garish and conventional fire business rather tends to spoil a good story.

Dorothy Dalton has a strong part as Sahande, though we wish she would do something to reduce the dimensions of her dimples. Even camera work, surely, does not demand these to look like facial cavities. A new star, Charles de Roche, was attractive, in a Valentino style, as Costa, and Theodore Kosloff made as much as possible of the curious character of Yancu. "The Law of the Lawless" is, on the whole, decidedly out of the ordinary.

The Footlight Ranger

Buck Jones the star in a very ordinary picture.

RELEASED BY FOX FILM COMPANY.

Length, 4,600 *feet.*

Release Date, *April* 28, 1924.

THERE is one incident in this picture which is in the nature of a very fine thrill, it being the point when two men are in mid-air, standing upon iron girders, and an accident happens to one so that it seems to crush one of the men between it and the other, but, apart from this, there is very little in this film, shown this week to the London trade, which can be expected to raise any enthusiasm or even interest. It is an instance of a film being machine-made, and except in halls where there are very uncritical patrons, it cannot be expected to be a great attraction.

Janet Ainsley is the leading lady in a travelling vaudeville company, and when they arrive at Fairfield, which a sub-title speaks of as a "hick town," the manager absconds with the takings and leaves the troupe without the wherewithal to return to New York. Then Bill Moreland, Hickville's poorest inhabitant, sells his dogs and comes to their rescue. Months later, when Janet's long-hoped-for opportunity to star has come, she has forgotten Bill entirely, while he toils only a little distance from the theatre where she is rehearsing. David Marsh, who is financing the venture, has his own opinion concerning the girl. Joyfully, Janet accepts Marsh's invitation to lunch with him, and by a strange coincidence an accident to Bill is the means of renewing their acquaintance. Bill is the recipient of gifts of flowers from Janet, and, following his convalescence, calls at the theatre and asks for the girl. Marsh gives Janet to understand that she must give him his dismissal. Sad at heart, Bill leaves the theatre, followed by Nellie Andrews, a friend of Janet, and, as a result of the information she imparts, they meet again the same evening. Hiring a car, they set off for a notorious hotel on the outskirts, whither Marsh has persuaded the reluctant Janet to dine with him. Marsh, annoyed at Janet's refusal, becomes violent, and her screams coincide with Bill's arrival. Quickly breaking down the door, Bill administers a sound thrashing to Marsh, and escorts Janet to a waiting car. The pair return the next day to Bill's home town and happiness.

Charles Jones is the star in this picture, and opposite him is Fritzi Brunette, but most patrons will prefer "Buck" Jones in his cowboy vehicles rather than in this picture, in which he has very little opportunity of doing anything outstanding.

Railroaded

American film of English life—Not too accurate in its details.

RELEASED BY EUROPEAN.

Length, 4,600 *feet.*

Release Date, *April* 28, 1924

IT must not be imagined from its title that this picture has anything to do with locomotives, as the term in America would appear to describe something entirely unconnected with them. It is a story of English life, but, having been produced in an American studio, it has not the virtue of accuracy in every one of its scenes. For instance, the English judge, speaking to his son just released from prison, shows him a letter chronicling his own appointment as a King's Counsel. Later, too, "Slade's Hotel, London," is given as an address, but when the scene appears upon the film it bears a striking resemblance to underworld cafés which are common in continental cities and in America, but which are not prominent features of English life.

The sternness and uncompromising attitude of Judge Garven toward all things outside the law result in making his own son a criminal. His son has disappeared, and the judge believes him dead until he sees his picture as an escaped convict. That night the son enters his father's house. He tells his father that he will leave home. Richard has sworn an oath to the widow of a former pal of the underworld to kill the man who caused the imprisonment and death of her husband and Richard's imprisonment. This man is now employed by a bishop. At the bishop's home Richard again meets his father. The judge persuades Richard to go with him to his home, and he makes him a proposition that is startling. He tells his son that he, himself, is going outside the law to make amends to his son and try to make a man of him. He extracts a promise from Richard to put himself in the hands of an old friend of his and go with him to an obscure manor, and remain during the rest of the prison term that he had yet to serve when he escaped. The love interest is built around Richard and Joan, the daughter of the owner of the manor.

The story is somewhat artificial, and does not give much opportunity to anyone taking part, but, apart from its inaccuracies it will be found an acceptable picture in most popular halls.

(*Continued on page* 46)

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The Film Renter &
Moving Picture News
November 24, 1923.

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REVIEWS OF NEW PRODUCTIONS—*continued from page 41*

In the Blood

Victor McLaglen in costume picture, with strong, sporting element.

RELEASED BY BUTCHER.
Length, Six Reels.
Release Date, February, 1924.

A GOOD cast has been assembled for the interpretation of this story upon the screen, which is from the pen of Andrew Soutar, whose "Hornet's Nest" was such a fine contribution to screen stories a few months ago. In this picture the scenarist has not struck out a very original line, but the best has been made of it by the choice of beautiful locations, and by the employment of artistes admirably suited for the parts. Victor McLaglen has a rôle which shows him at his best, and the supporting cast is also seen to advantage. It might be considered if some judicious cutting would not help the picture, as there is a tendency to hold unimportant scenes a trifle too long. With these shortened, the active parts of the film

SCENE FROM "IN THE BLOOD."

would gain considerably and thus the entertainment value would be greatly strengthened.

The story is set in the early days of the last century, when physical prowess was even more than now an admired possession of the youth of the squirearchy. Tony Crabtree, big and muscular, delights in setting his strength against the labouring men of his district, and meeting them in fistic encounters. These exploits please old Sir James, his father, but annoy his stepmother, Lady Crabtree, who is only too ready to vilify Tony in order to gain favour for her son, Ralph Harding. Ralph has become involved with Miralda Shebe, whose father has lent money to Sir James. The old man presses his advantage, and Ralph silences him with £1,000, which he extracts from his step-father's desk. As this theft coincides with Tony's departure, Sir James reluctantly suspects Tony, and when Lady Crabtree dies suddenly, he expels Tony from the house. With only his fists to earn him a living, the young man joins a travelling boxing booth. Meanwhile, Sir James, engaged in dispute with another baronet, has declared his willingness to find an English boxer to defeat the "Kansas Cat," and has backed his opinion with £40,000. He discovers "The Whaler," but on the eve of the fight the boxer is attacked at the instigation of Osman Shebe, who wishes to ruin Sir James and obtain possession of Marcombe Hall. Then, at the last moment, Tony is persuaded to become Sir James's champion, and wins the bout, to the chagrin of Osman Thebe and his friends. Ralph has confessed to the theft, Tony is again taken into Sir James's favour, and the reunion between Tony and Marian Deane, an heiress and ward of Sir James, is on the high road to a successful conclusion when the picture ends.

In addition to Victor McLaglen, there are several who exhibit prowess with the gloves in the picture, two of them sharing Victor's second name, prefaced by Clifford and Kenneth. Some of the boxing is pretty and scientific, but other parts are wild and slogging. In addition to Victor McLaglen as Tony, Cecil Morton Yorke as Sir James Crabtree is a fine figure, while Arthur Walcott and Mlle. Valia do remarkably well in the unattractive characters of Osman Shebe and his daughter Miralda. Good support is given by Adeline Hayden Coffin, John Gliddon, Lilian Douglas and Judd Green. Some remarkably good types interpret the minor rôles.

"In the Blood" should do well among sporting audiences everywhere. It has beautiful backgrounds which are a delight to the eye, and if the cutting suggested above is carried out, this will greatly improve the picture. One matter that demands serious attention is the sub-titles, which, placed against a pictorial background, are often unreadable. It would be well to sacrifice beauty for legibility.

The Prophet's Paradise.

A strong story with an Eastern setting—Good part for Eugene O'Brien.

RELEASED BY MARKS FILMS.
Length, 5,000 *feet.*
Release Date, March, 1924.

THE East (nowadays a happy hunting ground for scenario writers and film producers), with its magnificent Mosques and picturesquely garbed people, whose mysticism is still unfathomable to most Westerners, provides the theme and supplies the backgrounds for "The Prophet's Paradise." As far as backgrounds are concerned the producer has utilised to the greatest advantage the possibilities of Oriental scenes and settings, and in the early stages of the production, when the action does not move too swiftly, the glimpses of Constantinople and its environs are sufficient to compel and to hold the interest of most people. The settings and costuming of this picture are among its strongest points, and although the story cannot be described as strikingly original, there are quite a lot of lovers of romance to whom it will strongly appeal.

It is a story of the unusual adventures of two young Westerners in the East, and although, as has been stated, it starts somewhat slowly, there is plenty of "meat" in the middle, when the hero indulges in a series of exciting fights and scuffles. Howard Anderson (played by Eugene O'Brien) is the hero. A wealthy young American, he is seeking adventure in the East when Hassard Al Mouroun and his partner, Kedir, whose particular profession is that of catering for the amusement of foreign travellers, and incidentally relieving them of as many of their possessions as possible at the same time, contrive to make his acquaintance with no good intentions. Anderson is "fed up" with the country, and is about to depart for fresh lands when Hassard induces him to change his mind by promising to reveal to him the mystery of "The Prophet's Paradise." This, he explains, is a place where beautiful girls are still sold as slaves to the highest bidder, a particularly dangerous place for Europeans to venture into. To overcome this difficulty Anderson disguises himself as a Persian, and duly enters "The Prophet's Paradise." Here he outbids all present

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CRITICS' OPINION.

"DAILY MIRROR."—Humour on the Screen.

"Cinema proprietors all over the country report a record week. The attraction has been the extraordinarily funny 'Safety Last' film to which I drew attention when it was trade shown months ago. It is one of the best films ever produced by the motion picture industry and Harold Lloyd, the star, has made cinema history. Even people who are not usually keen film-goers have been sounding his praises."

Mr. G. A. ATKINSON, the British Broadcasting Company's Film Critic, said :—

"Lloyd is to-day the world's greatest laughter-maker, and admittedly the superior, in that respect, of Charles Chaplin. Lloyd is not so much a genius as a Syndicate of genius. He has been seen here in such films as 'Sailor Made Man' and 'Grandma's Boy,' which latter I think is the most perfect comedy since the days of 'Tillie's Punctured Romance.' And now we have 'Safety Last.'

"The story introduces Lloyd as a counter assistant in a great metropolitan shop, which is addicted to catch-penny bargain sales and freak advertising. A chain of malicious circumstance, carefully built up, compels him to take the place of an acrobat who had agreed to climb the face of a fifteen-story skyscraper in order to attract a crowd to the bargain sale. Lloyd climbs with every appearance of panic-stricken clumsiness, and spine-chilling accidents happen to him at almost every step of the way. The worst disaster of all leaves him clinging dizzily to the hands of a giant clock 300 ft. above the excited crowd, which you can see lined up in the roadway below.

"These scenes, which conclude the film, hold the spectator almost breathless with suspense.

"The bargain sale episodes, in which the shop assistants are nearly torn to pieces by struggling women, are hilariously funny, the more so by contrast with the suave and polished shop-walker, who is described in a witty sub-title as being 'muscle bound through patting himself on the back.'

"The film is on view all over the country, and I strongly recommend you to see it. It puts a new meaning into the phrase, 'funny enough to make a cat laugh,' because only a cat could afford to smile at the perilous feats performed in it.

"Lloyd always appears in horn-rimmed spectacles, but of course there is no glass in the spectacles; they are simply his trade mark. He advertises himself as 'the man who made horn-rimmed spectacles popular,' which seems to be the greatest responsibility that any American citizen has borne since George Washington told the truth."

This was taken down in shorthand by a "listener-in."

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REVIEW OF NEW PRODUCTIONS—*Continued.*

for the possession of a beautiful maiden, but having no money in his pocket, and the terms of sale being "immediate cash," he has to write out a message to his hotel to deliver bearer the needed sum. Realising later that he has got into the hands of an unscrupulous gang, Anderson is about to dash for freedom when Kedir knocks him unconscious with a huge vase. When he recovers he finds himself alone, but, hearing screams, discovers Kedir struggling with the slave girl in another room. He seeks to rescue her, but Kedir is getting the best of matters when a girl described as a maid, who is jealous of the attentions he has tried to press on to Anderson's purchase, stabs him in the back.

Anderson then learns from the girl he has bought that she is really the daughter of a wealthy European (Mr. Talbot), who is being held for ransom by the gang, and that she had been pursuaded to pose as a slave girl to gain her freedom. The pair have an exciting time before they eventually escape from "the Paradise grounds," but outside they are stopped by native police searching for Miss Talbot, and Anderson, being mistaken in his disguise for her abductor, is again knocked unconscious. Miss Talbot tries to explain the service he has rendered her, but can get no hearing from the police or her father, who believes her to be hysterical through her trials. The same night her father takes her out of the country. It is some months later when Anderson, having forgotten the adventure, but still retaining happy thoughts of the girl he aided, is driving in the streets of New York in his car when he espies her in another car. She recognises him, and he joins her, and begins to profess his love immediately. "Let me go home and ask your father's consent to our marrying," he asks, but she is a modern maid, and replies, "Let us drive home when we can tell father we are married." And so the chauffeur is directed to drive to the marriage bureau.

"The Prophet's Paradise," from the point of production, is first-class, and, generally, it is a very useful film.

The Sun Worshippers

A really interesting interest picture.

RELEASED BY UNITED THEATRES & FILMS.
Length, Five Reels.
Release Date, February 4, 1924.

"THE SUN-WORSHIPPERS" is the official film of an International Expedition, headed by Professor Campbell and the Lick Observatory party, into the practically unknown Wilds of North-West Australia, in September last, in order to apply certain tests to Einstein's Theory of Relativity, which could only be obtained at a total eclipse of the sun.

"The Sun-Worshippers," while containing much of scientific interest, is also an attractive entertainment. In addition to the pictures of the astronomers at work, erecting their giant camera or adjusting various instruments, there are numerous scenes of the life of the party in camp, and of rare aboriginal types and customs, the latter including remarkable pictures of a high ceremonial "corroboree" by night. There is even a touch of excitement in the photographs showing alternately the progress of the actual eclipse towards its climax, the anxious activity of the observers, and the increasing alarm of the lightly clad aborigines.

There is plenty of human interest in this picture, the story of which is unfolded in a manner quite comprehensible to the layman, who, if not able to appreciate himself how the Einstein theory was proven by the researches of the expedition, will quite readily accept the word of the eminent authorities who undertook the task.

The human touch is lent by the amazing manners and customs of the Australian aboriginals who, despite their fiercely made-up exteriors, are in very truth but children of a larger growth. There tends to be an excessively detailed display of the nude, but this is a defect that can be easily remedied. The film is one that should draw good audiences at all better-class halls.

"THE WHITE ROSE"

THE BIG NEW D. W. GRIFFITH FILM

NEXT Monday sees the start of "The White Rose"—D. W. Griffith's new production—at the New Scala Theatre, and the trade is looking forward with keen interest to this latest production from the hand of the master. Griffith has recognised that a demand has grown for something more than colossal sets and huge crowds. More and more the public have come to be interested in the tale that is unfolded.

The acting of Mae Marsh and Ivor Novello in this picture is said to record the high-water mark of film artistry. Neither has done anything better in the whole of their career.

CHRISTMAS DAY IN LEEDS.

The Leeds Watch Committee have granted permission to the kinemas to open on Christmas day from noon to 10-30 p.m. on condition that no humorous pictures are shown and that the programs are submitted for the approval of the Chief Constable as suitable for the occasion.

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Signing a Blank Contract Form

Film Hire Dispute

NAPOLEON FILMS, LTD., of High Holborn, London, brought an action before Mr. Justice Acton in the King's Bench Division on Thursday against the Liverpool Majestic Picture Palace, Ltd., North John Street, Liverpool, to recover £875 alleged to be due under a hire contract for the exhibition of plaintiffs' film, "A Royal Divorce," in defendants' theatre. Defendants denied liability, saying the contract was not made with them, but with Mr. Darbyshire, who hired their theatre in order to show this film.

Mr. Cartwright Sharp, for plaintiffs, said they were owners of "A Royal Divorce," and under an agreement dated February 5, 1923, defendants agreed to hire the film for 18 days for a first run in their theatre at the price of £875. The hiring agreement was negotiated on behalf of plaintiffs by Mr. Darbyshire, their representative in Lancashire. The film was to be shown on March 5 this year, and two days before that the film was sent off to the Majestic Picture House, Dalby Street, Liverpool. The film was shown, and an account was sent in for payment. No remittance was received and plaintiffs' solicitors then wrote to defendants' solicitors. The latter replied that they were instructed that the defendant company had no contract with plaintiffs, but that their theatre had been leased for a few weeks to Mr. J. A. Darbyshire, of Victoria Street, Manchester, and that during the weeks "A Royal Divorce" was exhibited the defendants got rent for their theatre from Mr. Darbyshire. Defendants repudiated all liability in respect of the film.

At His Lordship's suggestion Mr. Sharp called James Alfred Darbyshire, who was given the contract form signed by E. L. Williamson.

Mr. Sharp: Did Mr. Williamson sign that?—Yes, at my instigation.

Cross-examined, witness said as a result of subsequent communications with the directors of the defendant company, he said he would take the Majestic himself and run it. He asked Mr. Williamson to sign the contract on his behalf.

The Judge: What do you mean by you asked him to sign on your behalf?—I had no right to do that.

Witness said that when Mr. Williamson signed the document it was in blank, and witness himself afterwards filled it in. Witness at first said Mr. Williamson was present when he filled it in, but immediately afterwards said Mr. Williamson was not present, and, accounting for the two statements, said he was wounded in the war, suffered from nerves, and did not quite know what he was saying. When one or two other questions had been put to him he broke down, and it was decided not to ask him any further questions. Before leaving the box, however, he said he was present at the Majestic Theatre when confirmation of the contract arrived and he took possession of it. Just before he left the witness box he said, "The film is paid for in any case."

Mr. E. L. Williamson, manager of the Majestic, said he had no authority to sign contracts, which were made by the chairman, Mr. Gordon. When Darbyshire asked him to sign this contract on his behalf witness told him he had no authority to sign on his behalf, and Mr. Darbyshire then said, "I will give you authority." Darbyshire then wrote the authority which witness produced. Darbyshire then produced a blank form of contract which witness signed.

The Judge: Why did you sign it when it was blank?—I took his word he was going to fill it in for himself. I had no idea he was going to use the Majestic name.

His Lordship pointed out that witness had signed his name immediately opposite the printed words, "hirer's signature," and witness said he did not read those words. Mr. Darbyshire threw the contract across the table saying, "just autograph this for me before you go." "I was foolish," said witness, "in not waiting till I saw what he had filled in."

Mr. Robert Duncan French, secretary of the defendant company, produced a sub-lease of the Majestic to Mr. Darbyshire, by which he was tenant from March 5 to the 17th, during which time he ran the film in question. The first time witness heard the suggestion that his company was liable under the contract was on April 9. Mr. Williamson was interviewed, when he stated that he had signed the contract on behalf of Mr. Darbyshire.

His Lordship: What did you understand by that?—That he had signed on behalf of Mr. Darbyshire.

Do you mean as agent?—Yes, and he stated he had acted in good faith.

The further hearing was adjourned until Thursday of this week.

POSTER PRICES AND PAYMENTS

WITH the subject of poster prices on the agenda of exhibitor meetings throughout the country, and with the insistence on the part of kinema managers that the cost of pictorial matter be brought down approximately to the low charge made by one of the leading firms of distributors, it is regrettable to find that let and hindrance is being placed, apparently, in the path of continuance of these low prices by the exhibitors themselves, or, at least, by a far too great proportion of exhibitors. It is unfortunate, too, and seemingly inexcusable that the printers for the very firm which initiated the poster-price reduction, so welcomed by the trade, should have to complain that in far too many cases the exhibitor is remiss in his payments. Yet, that is the fact now reported by Associated First National from their printers, according to Managing Director Ralph J. Pugh, who is advised that a considerable percentage of poster accounts for pictorial matter, supplied as long ago as last August, remains unpaid, while for September the percentage of outstandings is still greater. It will be recalled that First National does not handle these accounts, it being considered that it was more direct and possibly more convincing to the exhibitor to pay his poster bills direct to the printers. While it is never fair to those who pay their bills promptly to generalise in statements of this kind, adds Mr. Pugh, it is, to say the least, unbusinesslike on the part of the exhibitor who receives his poster matter on the understanding that it is to be paid for seven days later, to leave the account unsettled for four months. Further, it jeopardises the continuance of low prices.

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Scottish Notes and News

From Our Glasgow Correspondent.

IT does not appear that the Entertainments Tax will figure prominently among the questions put to candidates who have now got off their mark in the West of Scotland. A number who were returned to Parliament at the General Election a year ago on the Labour ticket, and did promise their support towards the abolition of the tax, are forward again, and it may be presumed that their attitude has not changed. On the other hand, have the newcomers in the political fray been asked as to their views? Possibly this "snap" election will not make any difference, but who will be the next Chancellor of the Exchequer? A number of exhibitors are hoping that the office will change hands, but that might not greatly benefit the industry if "no change" in the policy adopted in respect of this particular tax.

New Scottish Film.

Not yet has the film been extensively used as an advertising force in Scotland. Here and there commercial men find it useful when marketing a new product, and, of course, it has been used in other private connections. A few years ago efforts were being made by parties interested, who, to "boost" the beauties of Scotland, intended to make use of the screen. This project fell through. There was no financial support forthcoming. Perhaps in the future Rothesay or Dunoon may decide to advertise themselves as do Blackpool, Douglas, and Bournemouth. Then the film will have a look in. Meantime something in this nature is to be found in a scenic which the producer has called "Bonnie Scotland Calls You," surely an ideal title! Impossible to mistake a film with this title as one representing a story of daring deeds culminating with the overthrow of the villain by the hero, helped, of course, by the fair heroine named, possibly, Flora! But there will be intervals of romance in the film, and for this the producer had at hand the songs of Burns. Principally the film shows a tour through the heart of Scotland, and it is to be publicly exhibited next month in Glasgow.

A New Face at A.A. Offices.

The gentleman is Mr. George Chandos, and he tells me that for health reasons he is once more on the road for the Big Four. With plenty of experience on the exhibiting side, Mr. Chandos should know what pleases those folk. He was a manager of the Wellington Palace, and also the late Star, Partick, and he was also associated with a picture house in the east end of the city. In his leisure moments he writes revues, and has collaborated in several successes. Some day he threatens to write and produce a film play, and as, like J. M. Barrie, he is strong in the imaginative eye, which sees the exact way actors should play, I think he has something good up his sleeve.

"Bonnie Prince Charlie."

Mr. Ritson Bennell had a big audience at the Gaumont trade show of "Bonnie Prince Charlie." Many went to see Gladys Cooper in the principal rôle, for this clever and versatile actress has a huge following. The film is pleasing, and will no doubt share in the success of British Film Week. The producer, Captain Calvert, has not attempted anything "great," and some of the costumes have never been seen north of Carlisle. All the scenes have come cut to the best advantage, and the story moves along smoothly enough, and was received with manifestations of approval.

Success of "This Freedom."

I am told by Mr. Carr, of Ideal, that there is no doubt about the success of "This Freedom," as it has been fully booked all over Scotland. Another item of news is that quite a lot of the Ideal stuff has already been taken up for British Film Week, and that "Mary Queen of Scots" will be available. With numerous brands of first grade comedies, things are humming in Sauchiehall Lane, and between now and the end of the year the watchword is forward. Tom Gallon's story with the alarming title, "The Naked Man," is to be trade shown next Thursday at La Scala.

Jottings from Jury.

Nothing of note is due for trade showing by Jury this month, but in December they will exhibit "The Fog" and "The French Doll." Also "Ambrose Applejohn's Adventure" may come along before the end of the year. In regard to "The Four Horsemen," this masterpiece is now running regularly round the suburbs of Glasgow, and I noticed that there was quite a long queue at the Hampden the other night. According to my information, the only trouble with this film is that some of the halls have not the holding capacity necessary, and in certain districts it is not possible to start showing as early in the day as two o'clock.

"Robin Hood."

I learn that next month "Robin Hood" will commence a run of a month in Glasgow. This is very unusual, but then the film itself is unusual. Few pictures with a man as the principal player make the appeal that this one does. The A.A. people in Glasgow are waiting for "Rosita," and Mary Pickford will, I am told, be once more queen of her kingdom.

Slides.

Mr. Jack Hamson showed "The White Flower," a Lasky film with beautiful scenery and Betty Compson.

"Merry-Go-Round" is having a merry time at the Coliseum Music Hall, and Mary Philbin pleases everyone with her brainy acting.

AMONG THOSE PRESENT

AT the reception after the first night of "Woman to Woman," we noticed Michael Morton, the author, and his son, who, under the name of Peter Trail, writes wonderful stories; Viscountess Grey, of Fallodon; Viscountess Curzon, Sir Anthony Hope and Lady Hawkins, Lady Landon Ronald, Lady Edmonstone, the Hon. Lady Burn, Lady Hepburn, Sir Hedley le Bas, Sir James Stevenson, Lady Paget-Cooke, Lady Seton Kerr, Lena Ashwell, Colonel Sir Henry Fletcher, Sir K. Goadby, Sir Samuel Instone, Robert Donald, Maurice Elvey, Malvina Longfellow, Leonard Merrick, "Strube," the "Daily Express" cartoonist; J. C. Graham, Major King, Madame Albanesi, Majorie Hume, Alice Terry, Joan Morgan, Clive Brook and Mrs. Brook, and Marie Ault.

Josephine Earle, who is at present playing in "Little Nellie Kelly," arrived somewhat late on the scene of gaiety, but made a most dramatic entrance and received a great ovation.

"Woman to Woman," which has received more laudatory comments from the Press than any British film produced recently, is playing to capacity at the Marble Arch Pavilion.

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FILMING "SALLY BISHOP"

EFFECTIVE COURT SCENES

PROBABLY the most dramatic scenes in the Stoll Picture production of E. Temple Thurston's novel, "Sally Bishop," are those associated with a divorce case. John Traill, who is the none-too-heroic hero of the story, is also a famous K.C., and he figures as petitioner's counsel in Priestley *v.* Priestley, a *cause celebre*—and subjects Mrs. Priestley to such mental anguish when she is in the witness-box that Sally intervenes and causes him to throw up his brief.

For the trial scenes an exact reproduction of the Admiralty Court—minus two of its walls—was built in the studio, complete in every particular, and this set, when tenanted by the judge, barristers, solicitors, witnesses, jury and members of the public was a most impressive affair. The Admiralty Court was chosen as a model because divorce cases are tried in that particular Court in the afternoon, and it is essential to the story that the case of Priestley *v.* Priestley should be adjourned at its most vital stage till the following day.

Standing at the back of the set while the cross-examination of Mrs. Priestley was in progress one had the impression that one was looking into the real Court, so fully charged was the atmosphere with the dignity of the law. The judge—in the person of H. Humberston Wright—was a most impressive figure, and, like the late Lord St. Helier, he contrived to put a world of significance into the waving of his pen. Henry Ainley looked to perfection the part of a merciless K.C. thundering devastating questions at the shrinking respondent—and this in spite of the fact that as Mr. Ainley happened to be suffering from an attack of laryngitis and must save his voice for the arduous rôle of Hassan at His Majesty's Theatre in the evening, he didn't actually utter a single word! And Mary Dibley, in the guise of the unhappy Mrs. Priestley, was the tortured butterfly on the wheel to the life.

On the screen a considerable number of scenes in very different settings will come between the adjournment of the case on the one day and its resumption on the morrow; but in the studio, the case went on—with interruptions for close-ups and an interlude for lunch—till the sensational moment when John Traill, K.C., said—or, more accurately, *didn't* say—"I have no other questions to ask."

It was on the second day of the trial that Sally, in pursuance of her avowed intention, walked into the Court determined to cry out a confession of her own sin—and Traill's—if the latter did not throw up the case. But it was just before luncheon, really, that she made her appearance, and that Traill's hard and cynical expression changed to one of human kindness and remorse as he caught sight of her and realised that she meant to do all that she had said she would do. Also, as is customary with film production, some of the incidents of the first day were taken after those of the second day had been recorded by the cameras.

Walter Murton, Stoll's art director, had paid several visits to the Admiralty Court and made numerous sketches there before he set about the erection of a duplicate in the studio; consequently, no details were missing. Even the row of legal-looking volumes which fill the shelves immediately in front of the Clerk of the Court were there in all the glory of the calf bindings, which Charles Dickens had likened to "half-baked pie-crust." And not even the close-ups will reveal the fact that instead of consisting of law reports they were really volumes of "Temple Bar" and the "Cornhill Magazine"! Prideaux's "Precise Precedents in Conveyances" were actually there to be sure, in a portly tome, but they rubbed shoulders, incongruously enough, with "Machiavelli and His Times."

Maurice Elvey, the producer of "Sally Bishop," directed the long shots from a rostrum at the back of the Court, but he

(*Continued at foot of next column*)

OPENING OF THE MAJESTIC, MALTON

THE Majestic, Malton (Yorks), was opened on Monday last by Rear-Admiral Sir Guy Gaunt, K.C.M.G., C.B., M.P., at 2-30 p.m. The house was packed, and standing room was at a premium. The film booked for the opening was "The Queen of Sheba."

The theatre was designed by Mr. C. L. Waite, F.G.S., architect, of Bridlington, and built by Messrs. H. E. Turner and Son, Ltd., of York and Bridlington, in American style and egg-shape. The internal dimensions are 90 feet by 48 feet, with seating accommodation for 800 persons. The tip-up chairs of the auditorium are peacock blue plush, while those of the circle are old gold plush, with curtains and draperies to match in each case. There is an electric curtain of flame pattern, and a suitable platform has been erected for vocalists. All the best films will be projected by the latest methods. The musical arrangements are in the hands of Mr. Arthur Ayres, A.R.A.M., the well-known Yorkshire conductor.

The chairman of the company is Mr. W. E. Puckering (solicitor), Weston Lodge, Malton, and the managing director, Mr. J. F. Tidswell, "Woodville," Newton Park, Leeds. Mr. F. A. Sayer, manager of the Winter Gardens, Bridlington, is in charge of the advertising. Continuous performances will be given from 6-30 p.m., and a matinee on Saturdays at 2-30 p.m.

The whole of the takings of the opening performance will be given to the Malton Cottage Hospital.

FILMS FOR "DOWN AND OUTS"

SPECIAL FOX PROGRAM SHOWN AT LABOUR HOSTEL

IN pursuance of their policy of enhancing the appeal of the kinema as an educational and "uplift" medium, the Fox Company presented a complete film program on Thursday, November 15, to an audience composed of some two hundred of "down and out" men, housed at the Church Army Labour Hostel, Marylebone Road, London.

The presentation was given in the chapel attached to the hostel, and was attended by Prebendary Carlile, Head of the Church Army, and Sir Herbert Holmwood. The entertainment opened with a virile Tom Mix cowboy drama, followed by an interesting picture of bird life, and a novel comedy introducing the antics of lions in hospital, and finished with "The Love Image," the story of a man who, through unforseen circumstances, became flotsam upon the sea of life. He suffered misery and degradation to the full, until it seemed that nothing could save him. Then came the revelation of the power of love, and the man regained his former status.

(*Continued from previous column*)

stood beside the judge when some of the close-ups were being taken of the battle between Henry Ainley and Mary Dibley, and stood in the witness-box while the expressions of the "twelve good men and true" were being recorded. Mr. Elvey excels in the difficult art of managing a crowd, and he controlled the movements of everyone in Court, from the Judge down to the least important spectator, in a fashion that is all his own.

The film world is a world by itself; and, therefore, it did not seem in the least degree incongruous to the barristers who figured in the Court scenes to lay aside their wigs and robes, later in the day, alter their make-up a trifle, put on other garments, and, in the guise of a gang of toughs, take part in a fight in a mews!

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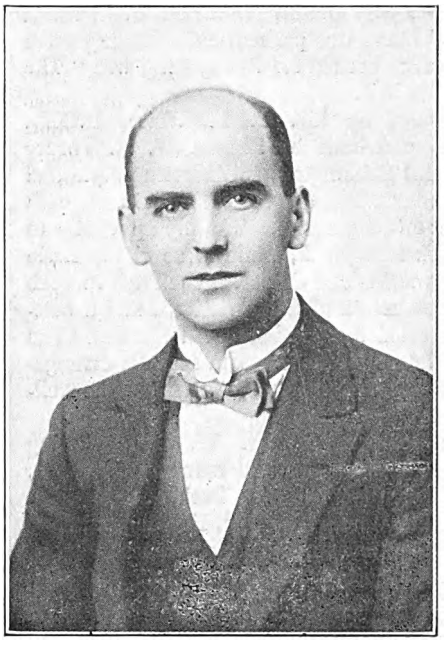
FIRST NATIONAL'S NEW EXECUTIVE

IMPORTANT APPOINTMENT AS SECRETARY



J. V. S. Fletcher, F.C.I.S.

THE appointment is announced of Mr. J. V. Fletcher, F.C.I.S., until recently assistant secretary of Messrs. Selfridge and Co., London, to the post of executive and company secretary of Associated First National Pictures, Ltd. Mr. Fletcher goes to First National with a record of some three years with the great Oxford Street department store, with whom he graduated from supervisor of accounts and supervisor of expense to the position of assistant secretary. Previous to his Selfridge appointment the new First National official was for more than ten years associated with the London Electric Supply Company, with whom he rose to the post of assistant secretary. As an efficiency expert he has created an enviable record.

Mr. Pugh's primary object in engaging the services of Mr. Fletcher is to secure an executive to assist and advise him in all matters pertaining to finance. In that capacity Mr. Fletcher has supervisory charge of all accounts, and his chief duty will be the perfecting and operating of a very close system of budgeting in connection with all of the First National branches and departments.

Mr. Pugh is to be congratulated upon securing an executive whose exceptional experience in highly organised costing and budgeting should prove an invaluable aid in the important task of reducing the cost of distribution. This attack on "overheads" will not only benefit First National. Constructive steps of this nature indirectly benefit exhibitors and indeed the whole trade.

As is the case with every other executive of Associated First National Pictures, Ltd., Mr. Fletcher is a British subject. R. C. Fielder, whom Mr. Fletcher succeeds, leaves with the hearty good wishes of his recent colleagues, by whom, on the occasion of his recent marriage, he was presented with a magnificent silver tea service. Mr. Fielder leaves to devote his whole time to his duties as a member of the firm of Moore, Stephens and Company, the well-known firm of accountants.

CHANGE OF ADDRESS.

Owing to the fact that the L.C.C. find themselves unable to approve the premises at 26, Charing Cross Road for the purpose of film renting, Ward's Productions have taken over temporary premises at 14, Bloomsbury Street, New Oxford Street, where their 'phone number is Museum 6321. It is hoped to remove very shortly to extensive premises in the heart of film-land, where they will be exploiting their new output of attractive productions.

MEMS OF THE MOMENT IN MANCHESTER.

THOUGH not handling a large number of films, Mr. David Carr, of Allied Artists, is kept busy with the big productions identified with his company. The next outstanding subject to claim his attention will be "Richard Lionheart," while coming before long is the new Mary Pickford film, "Rosita," which was described in this journal last week as a triumph for both the actress and her producer, Ernest Lubitsch. "Robin Hood" will be given its first Manchester run at the Theatre Royal as from Monday, December 31.

The Winter Gardens, now running variety and pictures, is to be sold by public auction on December 4.

* * * *

Yesterday (Friday) Mr. Lionel Gilling showed at the Futurist a film version of the famous opera, "The Marriage of Figaro." Several members of the Carl Rosa Opera Co. appeared at the show in person and sang to the picture. It will have a public run at the Futurist next week.

* * * *

Mr. Maxwell, of W. and F., calls attention to several attractive comedy features he is now exploiting. These include "Mumming Birds" and "Gaol Birds," film versions of Fred Karno's well-known music hall sketches. These are already booked at the Royal for an early date.

* * * *

Both the Royal, with "Chu-Chin-Chow," and the Gaiety, with "Safety Last," drew big crowds all this week.

AFFAIRS OF THE PICCADILLY, MANCHESTER.

VICE-CHANCELLOR R. B. LAWRENCE, K.C., at a sitting of the Lancashire Chancery Court in St. George's Hall, Liverpool, on Wednesday, approved a scheme of arrangement in reference to the Piccadilly Picture Theatre (Manchester), Ltd., under the Companies' Consolidation Act.

Mr. Longson, who made the application, explained that under the scheme the present issue of 200,000 £1 participating preferred shares is to be cancelled, and in lieu thereof 200,000 participating preferred shares of ten shillings each are to be issued, having the same preferential rights as the present issue, and credited as paid up to the extent of four shillings per share. For every such new share applied for the holders will be entitled to have allotted to them five deferred sixpenny shares credited as fully paid.

The present one million deferred shilling shares are to be reduced in nominal value to sixpence, and an issue of one million deferred sixpenny shares, to rank equally with them, will be made.

It was further explained that holders of the present participating preferred shares who fail to apply for the new shares, for which they are entitled to apply, would be entitled to have allotted to them, in exchange for the present participating preferred shares they now hold, one new participating preferred ten-shilling share for every four participating preferred shares, and three of the new deferred shares.

One shareholder appeared in opposition to the proposal.

Mr. Will Day, who recently forwarded to His Royal Highness the Prince of Wales a copy of his lecture before the Optical Society, has received a message of thanks for the lecture. The Prince of Wales declared himself much interested in the details given of the origin of moving pictures.

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BRITISH FILMS ON BRITISH SCREENS

A SUGGESTION TO THE BRITISH NATIONAL FILM LEAGUE

To the Editor of the FILM RENTER.

SIR,—May I suggest to the League they should in some way try and form an association of exhibitors who are known to be interested in British films.

I felt very strongly at the luncheon, that whilst the producers and members of the League were doing their utmost in the national interest, it would be of great benefit to the industry if they could get a considerable number of the exhibitors of the country to pledge themselves to do everything possible in the interest of the industry as a whole by showing as many British films as possible in their programs. There are now large numbers of British films available. Personally, I have shown over thirty features during the past nine or ten months, all made in this country, and whilst it is important to produce British films, it is equally important to get them shown in the principal theatres in this country.

I should be glad to put my name down to assist in any way possible, as I am a strong believer in "Our own country first."

Yours faithfully,
H. E. HAYWARD.

The New Royalty Kinema,
101-103, Brixton Hill, S.W.2.
November 21, 1923.

HEPWORTH FILMS IN WALES

THE name of Hepworth was never higher in South Wales than it is to-day. Big business is being done on all Hepworth films, and "Boden's Boy" and "The Naked Man" are being well booked as a relief against the overwhelming number of heavy films which are at present on the market. "People like to laugh as well as cry," says A. M. Bass, who is controlling these films down here, and many exhibitors are agreeing with him.

CLIVE BROOK'S "MONEY HABIT"

IN the first Granger-Commonwealth production, "The Money Habit," Clive Brook, as Noel Jason, a man addicted to the money habit, confirms the opinion that he is England's finest leading man, and, indeed, the equal of any in the world. Supporting Clive Brook are Ninna Vanna, Warwick Ward, Annette Benson and Fred Rains. Adapted from a story by Paul Potter, and produced by Walter Niebuhr, "The Money Habit" will be available for the Great British Film Weeks.

Mr. A. M. Bass, Ideal manager in Cardiff, wishes us to state that whilst he fully appreciates the large number of inquiries received for "The White Rose" and "Old Bill," he is not as yet in a position to deal with them owing to no details having been received from his head office.

CHRISTIE'S START BIGGEST STUDIO FOR FILM COMEDY PRODUCTION IN THE WORLD.

ADVICES from Los Angeles report that the well-known Christie Comedy Film Company have just purchased 230 acres of ground upon which to erect film studios. These studios will give the Christie Company the biggest facilities for the production of film comedies of any organisation in the world.

It is understood that this additional accommodation to the company's studios at Sunset Boulevard, Hollywood, is required to meet the demand for production on a larger scale in comedies (a demand largely created by the Christie Company itself in raising the standard of comedy production to that of "feature" standard in the new Hollywood Series of Christie Comedies distributed by the Gaumont Company, Ltd.), and to provide for the company's new program of four and five reel comedies, which will be commenced upon as soon as the new studios are ready.

The ground purchased by the company is within four miles of the present Christie headquarters, and, when ready, will represent the most important establishment for the production of film comedies in the world.

LEEDS NEWS ITEMS

FROM OUR OWN CORRESPONDENT

MR. W. W. JAY, of Fox Films, is now settled down in his new offices in Trinity House, Commercial Street, and will be pleased to see old friends and new there. There is still no definite news of Tom Mix's coming, but he is confidently expected.

* * * *

"Bonnie Prince Charlie" and "A Gentleman in Mufti" are keeping Mr. A. Bayley, of Gaumont, and his travellers very busy.

* * * *

Bert Marshall, of Wardour Films, who has one or two big attractions to trade show before Christmas, now has particulars of his 1924 program, which, among others, includes feature films by Eddie Polo—not serials.

* * * *

Another Betty Compson picture, "The Eternal Survivor," is to be trade shown shortly by Mr. L. Bodlender, of the W. and F. Film Service.

* * * *

Max Thorpe, just returned from a visit to London, brings back a glowing report of "The Merry-Go-Round," which he hopes shortly to trade show here.

DEATH OF THOMAS MEIGHAN'S FATHER.

JOHN MEIGHAN, father of Thomas Meighan, Paramount star, died on Monday, November 12, at his home in Pittsburgh, Pa. Death came as the result of a complication of diseases. He was 74 years old, and left a family of seven children: Thomas, John, William, James, King, Mary and Margaret.

Until his recent illness Mr. Meighan had spent a great deal of his time with his son, Thomas Meighan, and was a familiar figure around the motion picture studios where Tom was working.

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THE FILM RENTER
and
Moving Picture News
Managing Editor: Ernest W. Fredman

FORTHCOMING TRADE SHOWS

LONDON.

MONDAY, DECEMBER 3.
Equitable....The Ladder of Death ..... Shaftesbury Pavilion, 11-15
Fox....Don't Get Excited—Mysteries of the Yucatan..New Gallery, 11
TUESDAY, DECEMBER 4.
European....Sawdust ..... Own Theatre, 11 & 2-30
Wardour....Westbound Limited ..... New Scala, 11-15
Famous-Lasky....A Daughter of Luxury ..... New Gallery, 11
Stoll....One Arabian Night ..... New Oxford, 3
A.F.N.....The Brass Bottle ..... Own Theatre, 11 & 2-30
Astoria....The English Rose ..... Shaftesbury Pavilion, 11-15
WEDNESDAY, DECEMBER 5.
Unity....Putting It Over ..... Shaftesbury Pavilion, 11
European....Sawdust ..... Own Theatre, 11 & 2-30
A.F.N.....The Brass Bottle ..... Own Theatre, 2-30
Gaumont....Food for Scandal ..... New Gallery, 11
Goldwyn....Unseeing Eyes ..... Scala, 11
THURSDAY, DECEMBER 6.
Gaumont....A Full House ..... New Gallery, 11
FRIDAY, DECEMBER 7.
Wardour....Fighting Blood (Set 2) ..... Shaftesbury Pavilion, 11-15
Fox....Snowdrift ..... New Gallery, 11
Western Import....What Happened Next Door? .... New Oxford, 2-30
W. & F....."Mumming Birds," "Jail Birds," etc.
Cinema House, Oxford St., 11-15
SUNDAY, DECEMBER 9.
Stoll....Sally Bishop ..... Alhambra, 8-30

MANCHESTER.

TUESDAY, DECEMBER 4.
Famous-Lasky....A Daughter of Luxury ..... Oxford St. P.H., 11
Stoll....One Arabian Night ..... Deansgate P.H., 11
A.F.N.....The Brass Bottle ..... Own Theatre, 11 & 2-30
Gaumont....The Dark Lantern ..... Own Theatre, 11
Moss Empires....Marie Antoinette ..... Theatre Royal, 11
Marks Films....Who am I? ..... Gaiety, 11
Gaumont....Cowboy and the Lady ..... Own Theatre, 2-30
Goldwyn....Slave of Desire ..... Piccadilly, 11
WEDNESDAY, DECEMBER 5.
Fox....Don't Get Excited ..... Oxford St. P.H., 11
Fox....Mysteries of the Yucatan ..... Oxford St. P.H., 11
Blakeley....The Branded Four ..... Piccadilly, 11
Weisker Bros.....Long Live the King ..... Deansgate P.H., 11
THURSDAY, DECEMBER 6.
Weisker Bros.....The Fog ..... Deansgate P.H., 11
FRIDAY, DECEMBER 7.
Vitagraph....On the Banks of the Wabash ..... Piccadilly, 11
Vitagraph....Lightning Love ..... Piccadilly, 11
Wardour....Westbound Limited ..... Deansgate P.H., 11-15
Gaumont....Cowboy and the Lady ..... Own Theatre, 11
Fuller....Smashing Through ..... Galety, 11
Gaumont....The Dark Lantern ..... Own Theatre, 2-30

LIVERPOOL.

TUESDAY, DECEMBER 4.
Vitagraph....On the Banks of the Wabash ..... Futurist, 11
Vitagraph....Lightning Love ..... Futurist, 11
Wardour....If I Were Queen ..... Scala, 11-15
Blakeley....The Branded Four ..... Palais de Luxe, 11
WEDNESDAY, DECEMBER 5.
Wardour....Westbound Limited ..... Scala, 11-15
A.F.N.....The Brass Bottle ..... Own Theatre, 11 & 2-30
Gaumont....Class ..... Own Theatre, 11 & 2-30
Fuller....Smashing Through ..... Palais de Luxe, 11
Marks Films....Who Am I? ..... Futurist, 11
THURSDAY, DECEMBER 6.
Goldwyn....Slave of Desire ..... Scala, 11-15
FRIDAY, DECEMBER 7.
Famous-Lasky....A Daughter of Luxury ..... Scala, 11
Stoll....One Arabian Night ..... Futurist, 11-15
Fox....Don't Get Excited ..... Prince of Wales P.H., 11

SHEFFIELD.

MONDAY, DECEMBER 3.
Ideal....Two-reel Comedies ..... Grand, 11
TUESDAY, DECEMBER 4.
A.F.N.....The Brass Bottle ..... Cinema House, 11
WEDNESDAY, DECEMBER 5.
Butcher....In the Blood ..... Cinema House, 11
European....The Acquittal ..... Wicker's P.H., 11
Famous-Lasky....A Daughter of Luxury ..... Union St. P.P., 11
FRIDAY, DECEMBER 7.
Gaumont....Bonnie Prince Charlie ..... Albert Hall, 11
Goldwyn....Slave of Desire ..... Cinema House, 11

BRISTOL.

SUNDAY, DECEMBER 2.
A.F.N.....The Brass Bottle ..... Own Theatre, 3
TUESDAY, DECEMBER 4.
Gaumont....Quality Plays ..... Palace, 11-15
WEDNESDAY, DECEMBER 5.
A.F.N.....The Brass Bottle ..... Own Theatre, 11 & 3
FRIDAY, DECEMBER 7.
Gaumont....Class ..... Own Theatre, 11-5 & 3
Ideal....Two-reel Comedies ..... King's Cinema, 11

BIRMINGHAM.

SUNDAY, DECEMBER 2.
Jury....The French Doll ..... Futurist, 3-30
F.B.O.....The Gold Diggers ..... New St. P.H., 7
Wardour....If I Were Queen ..... Regent, 7
Moss Empires....Marie Antoinette ..... Scala, 7
MONDAY, DECEMBER 3.
European....The Acquittal ..... Scala, 11
TUESDAY, DECEMBER 4.
Stoll....One Arabian Night ..... Futurist, 11
A.F.N.....The Brass Bottle ..... Own Theatre, 11 & 3
Gaumont....The Dark Lantern ..... Own Theatre, 11-15 & 3
Ideal....The Naked Man ..... Scala, 11
WEDNESDAY, DECEMBER 5.
Ideal....Two-reel Comedies ..... Futurist, 11
THURSDAY, DECEMBER 6.
Goldwyn....Unseeing Eyes ..... Scala, 11
FRIDAY, DECEMBER 7.
European....Out of Luck ..... Scala, 11
Famous-Lasky....A Daughter of Luxury ..... Futurist, 11
Gaumont....Cowboy and the Lady ..... Own Theatre, 11-15 & 3
A.F.N. Bucking the Barrier ..... New St. P.H., 11
SUNDAY, DECEMBER 9.
F.B.O.....Sodom and Gomorrah ..... New St. P.H., 7

LEEDS.

MONDAY, DECEMBER 3.
Fox....Bucking the Barrier—Unreal News Real .... Kinema Ex., 11-40
TUESDAY, DECEMBER 4.
European....The Acquittal ..... Kinema Exchange, 11-40
Famous-Lasky....A Daughter of Luxury ..... Kinema Exchange, 10-30
Stoll....One Arabian Night ..... Scala, 11
Gaumont....Class ..... Kinema Exchange, 3-15
Goldwyn....Unseeing Eyes ..... Majestic, 11
European....The Acquittal ..... Kinema Exchange, 3
WEDNESDAY, DECEMBER 5.
A.F.N.....The Brass Bottle ..... Own Theatre, 2-15
Fox....Three Jumps Ahead ..... Kinema Exchange, 11-40
THURSDAY, DECEMBER 6.
Marks Films....Who Am I? ..... Kinema Exchange, 11-40
FRIDAY, DECEMBER 7.
Wardour....If I Were Queen ..... Kinema Exchange, 11-40
Moss Empires....Marie Antoinette ..... Kinema Exchange, 7

NEWCASTLE.

MONDAY, DECEMBER 3.
Ideal....The Naked Man ..... New Pavilion, 11-15
TUESDAY, DECEMBER 4.
A.F.N.....The Brass Bottle ..... Own Theatre, 11 & 2-30
Fox....The Silent Command—Up in the Air ..... Grey St. P.H., 11
Goldwyn....The Eternal Three ..... Grainger's P.H., 11-15
THURSDAY, DECEMBER 6.
Moss Empires....Marie Antoinette ..... Empire, 11-15
FRIDAY, DECEMBER 7.
Wardour....Good Men and True ..... Grainger's P.H., 11-15
Famous-Lasky....Homeward Bound ..... New Pavilion, 11
Stoll....One Arabian Night ..... Tyne Theatre, 11-15
Gaumont....Class ..... Own Theatre, 11-15 & 2-15
Fox....Footlight Ranger ..... Grey St. P.H., 11

NOTTINGHAM.

TUESDAY, DECEMBER 4.
Famous-Lasky....Homeward Bound ..... Scala, 11
Ideal....Two-reel Comedies ..... Elite, 11-15
WEDNESDAY, DECEMBER 5.
Fox....Bucking the Barrier—Unreal News Real .... Picture House, 11
Gaumont....The Dark Lantern ..... Elite, 11
THURSDAY, DECEMBER 6.
Gaumont....Cowboy and the Lady ..... Elite, 11
FRIDAY, DECEMBER 7.
Stoll....One Arabian Night ..... Scala, 11
Gaumont....Bonnie Prince Charlie ..... Elite, 11
Fox....Three Jumps Ahead ..... Picture House, 11

CARDIFF

MONDAY, DECEMBER 3.
Gaumont....Cowboy and the Lady ..... Own Theatre, 3
TUESDAY, DECEMBER 4.
European....Out of Luck ..... Kinema Exchange, 12-15
Jury....The French Doll ..... Capitol, 11-30
Wardour....Good Men and True ..... Kinema Exchange, 3
A.F.N.....The Brass Bottle ..... Own Theatre, 11-30
Fox....Footlight Ranger ..... Kinema Exchange, 12-15
Gaumont....Quality Plays ..... Park Hall, 11-30
Gaumont....Class ..... Own Theatre, 11-30 & 3
WEDNESDAY, DECEMBER 5.
Wardour....If I Were Queen ..... Kinema Exchange, 3
FRIDAY, DECEMBER 7.
Phœnix....A Woman's Business ..... Kinema Exchange, 12-15
Famous-Lasky....Homeward Bound ..... Own Theatre, 11
Gaumont....Class ..... Own Theatre, 11-30 & 3
Goldwyn....Six Days ..... Capitol, 11-30
Ideal....The Loves of Mary Queen of Scots ..... Park Hall, 11-15

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LISTEN!

Here's the Kind of Sporting Picture they all like—one every Britisher will see, and want to see again!

LILIAN DOUGLAS VICTOR McLAGLEN

In the Blood

By ANDREW SOUTAR
A Walter West Production.

Extract from "KINE WEEKLY."—

Exhibitors should find this a sound proposition. The story value is quite high and the boxing stuff excellently photographed. McLaglen has been well directed, and Lilian Douglas makes a wonderfully charming heroine.

ACTING.—Victor McLaglen is really excellent in this picture. He is perhaps happier in this part than he has been in any other.

In fact, all players deserve commendation, since there is in this film more genuine acting talent than in a dozen mass-produced American program features.

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for the British Film Week

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The Film Renter and
Moving Picture News

LONDON Phone: Regent, 1468-9. Telegraphic Address: "Wrightads, Westcent, London," MANCHESTER Phone: City, 5207.

No. 525. SATURDAY, DECEMBER 1, 1923. SIXPENCE

THE ELECTION AND THE TAX.

EXHIBITORS REMEMBER LAST YEAR—NO PLEDGES DEMANDED.

THERE are welcome indications from all over the country that the kinema industry is keeping aloof from politics during the General Election. A few leading showmen here and there are standing as candidates, but as they represent between them practically all shades of political opinion, it cannot be said that this trade—like *the* trade—is bound to any one Parliamentary Party. In fact, as regards the special legislative enactment in which the picture theatre has most concern, there would appear to be an almost complete dis-illusionment in the film world about the value of any political campaigning whatsoever.

The question of the Entertainments Tax has hardly come up at all at this election. Last year nearly every candidate was subjected to an inquisition on the matter, and in some districts exhibitors went so far as to advise their patrons by means of screen slides to boycott all would-be M.P.'s who failed to give an undertaking that they would vote for the repeal of the tax. We know what happened. Large numbers of kinema frequenters, whose political views on other issues were far stronger than any feeling they had about the tax, were disaffected by this kind of touting, and rightly resented the managerial attempt to influence their votes. . . . . And then how was the kinema rewarded for all its campaigning energy on behalf of the anti-tax candidates? When the testing time arrived the majority of them conveniently forgot their pledges, and either voted to retain the impost or ran away.

So much for election promises. This time the trade is wisely leaving politics alone and concentrating on its legitimate business. Possibly this aloofness is due in part to the fact that the former Entertainments Tax Committee appointed by the C.E.A. specifically to organise agitation on behalf of the trade is now merged in the Tax Abolition League, which, so far as we are aware, has made no pronouncement in regard to the present election. But the general lack of interest must no doubt be attributed in the main to the growing consciousness among exhibitors that the vast body of the public are not worrying about the tax, nor are ever likely to. In the industrial districts they are worrying about unemployment, and practically nothing else. Given a normal diffusion of wages among the working population, the exhibitor could easily recapture his queues, tax or no tax. And without that all-round improvement in trade we doubt if even the total abolition of the tax would restore the kinema to its former prosperity. We are, as we have always been, entirely against the continuance of this war-time method of raising revenue. But we are forced to recognise the fact that no Government—whatever its complexion—is likely to take much notice of any trade agitation for reducing taxation unless it is made to feel that (1) there is a big public demand behind the protest, or (2) the industry itself is strong enough to intimidate the Government. Neither of these conditions accompanies the present rather enfeebled agitation, and that, no doubt, is why the majority of the exhibitors all over the Kingdom are treating the matter for the time being with comparative indifference. At any rate we have been spared the spectacle on this occasion of the screen pushing the claims of certain candidates and threatening others with ostracism. That is all to the good. As we said last week, the more the kinema keeps itself unspotted from political propaganda, the better for its true interests among the crowds who patronise it.

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By the W

A Weekly On Trade

THE fog played havoc with the kinemas during the week-end, and attendances on Monday night all over London and in a great many of the provincial towns were very sparse. Unfortunately, it coincided with the general release of "Enemies of Women," which, however, got well into its stride immediately the fog subsided. Fog is the one enemy that exhibitors cannot contend with, as it cannot be prevented from getting into any theatre, and when the conditions were so decidedly unpleasant as they were at the beginning of this week it requires a good deal of inducement to get the public to leave their comfortable fireside. The election also has had a disturbing effect upon attendances generally, although not so marked as it might have been. I am glad to see that exhibitors are getting up good programs, because this is the only manner in which to attract the public. "Enemies of Women" went over very well, whilst "Chu-Chin-Chow" and "Safety Last" have played to tremendous business. Harold Lloyd, as I expected, achieved a phenomenal success in the latter picture, which has played to capacity all over the country, and I hear there is a big demand for his next picture, "Why Worry."

A Warning to Exhibitors.

I MUST confess the general tone amongst renting firms in Wardour Street this week has been decidedly depressing, and from what I can gather, a great many renters have good reason for their depression—what with the number of exhibitors who are again going in for block booking and the poor prices that appear to be offered for really costly photo-plays, it does seem pretty tough on the British renter, who has spent a considerable amount of money upon his picture, and cannot, in any way, see a fair return. I hold no brief for the renter, but I cannot help thinking that many exhibitors are making a grave mistake in crushing him out of existence, for if this industry ever gets into the hands of just a few of the biggest corporations they are likely to find distinct trouble in the future. They have experienced the same thing in America, and you will find over there the independent producer-distributor is encouraged, for they know what will happen if he is crushed out of existence. Exhibitors might, when they ruthlessly cut the British producing companies down to the lowest minimum, reflect on what may occur if these people are entirely eliminated. I will say no more.

Who will be Next C.E.A. President?

IT is early days to talk about the presidency of the C.E.A., but already rumours are prevalent in the trade concerning the name of the proposed next year's vice-president. I do not wish to say anything at the moment, but I would particularly adjure northern exhibitors to see that the very best man is selected for the job. If what I hear is true, there is a movement on foot to place a member of the London group in this very important position, which should be occupied by one of the industry's greatest personalities. I expect to return to this subject at a very early date, for the matter is one that is particularly important to every section of the industry.

A Keen Newcomer.

I HAD the pleasure the other day of a chat with Mr. Reginald Ford, the young new-comer into the film industry, who is achieving a striking success at the Palace Theatre with "Down to the Sea in Ships." Mr. Ford is a keen young business man who is not afraid to take a chance, and when he paid a considerable sum of money for the exclusive rights of this fine whaling picture, he determined to set about making it a success in his own way. He thereupon took the Palace Theatre and, as is well known, made a very sensational debut—the film capturing every critic in the lay Press. I understand that Mr. Ford is now actively engaged upon the distribution end, about which an announcement will be made in the course of the next week or so. Many exhibitors are naturally anxious to run the picture, as "Down to the Sea in Ships" is a picture that is likely to please almost any audience.

C. B. Cochran as Renter?

CHARLES B. COCHRAN is, I hear, about to enter the renting business for, I understand, he has secured the English and American rights of the big French picture, "The Soul of a Violet." This production features the celebrated Spanish singer and actress, Raquel Mellor, and from a description I had of this photo-play from Mr. Walter Wanger, who saw it in Paris last week, it is one of the most beautiful photoplays ever screened. Mr. Cochran is a very great showman, and I have always felt that if he seriously entered the renting side of this industry he would be a serious factor to deal with, for, above all, he does know what the public requires. In securing "The Soul of a Violet," C. B. C. has a picture that must have a very peculiar appeal to him, for it is, I believe, a film that is not only artistic to a degree, but has a very human story, and is produced magnificently. His further plans will be awaited with interest, and I believe they include the showing of the picture at a big West-end theatre.

A Watch Committee Open to Reason.

I AM very pleased to hear from Mr. W. J. Henderson, the managing director of the Grand and Tivoli Picture Theatres, Coventry, the result of his action in getting the City Council to refer back for reconsideration the resolution of October 9, with reference to the new conditions of the Council concerning "A" films, which was fully reported in this journal. Mr. Henderson informs me that at the General Council Meeting it was "Resolved that the resolution of October 9, 1923, be amended *by the omission of the words printed in italics*, as follows: Provided that this condition shall not apply in the case of any child who is accompanied by a parent or *bona-fide* adult guardian of such child (during the time that any child under, or appearing to be under, the age of 16 years is therein)." As Mr. Henderson remarks, this is most satisfactory to the Coventry exhibitors, who will appreciate the goodwill of the Watch Committee, who have always considered their interests, and it is particularly gratifying to find in Coventry a Watch Committee that is open to reason and working in close harmony in connection with the whole of the exhibitors of that town.

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ay Notes.

Causerie Topics.

Hyphenated Brands.

NOW that we have Ritz-Carlton Pictures, I am quite prepared for the entry of other high-sounding brands of photo-plays, and am wondering when we shall see the introduction of "Savoy-Piccadilly," "Ciro-Embassy," "Trocadero-Frascati," or even "A.B.C.-Lockharts." You never can tell where these things will end.

A Correction from Leonard Denham.

I AM asked, on behalf of Mr. Leonard Denham, to say that the report of his appointment to the A.F.N. Leeds centre, which appeared in these columns last week, and which came to us through usually reliable channels, was incorrect, in so far as it stated that Mr. Denham was the owner of the Lounge, Headingley; the Regent, Burmantofts; the Crown, Armley; and the Picture House, Beeston. The copy should have read: "Chairman and managing director of the Leeds and District Picture Houses Company, Ltd., who own and control these theatres." Mr. Denham adds that he is not connected, as reported, with the Theatre Royal, Bradford.

Big British Picture Coming.

IT has always been a mystery to me why "Eugene Aram" has not been filmed before, and I commend the enterprise of Mr. A. G. Granger in securing the film rights of this far-famed novel, which is now in the course of production at the I. B. Davidson Studios. "Eugene Aram," as a book and a play, is as well known as anything that can be mentioned in theatrical history, and with the exceptional cast that is playing in the picture, I venture to predict that the film will create as much sensation as the play. Arthur Wontner, the famous actor, is playing the title rôle, and is supported by Barbara Hoff, Mary Odette, C. V. France, and James Carew, altogether about as fine a cast as one could wish to see in a British picture. It is expected to be completed at the end of this year and I am waiting with really great curiosity to see, what I have every reason to hope, will be a great British production.

On January 1st.

Will be published the Anglo-American Edition of "The Film Renter & Moving Picture News," containing special articles by some of the greatest leaders of thought in this country, and Ernest W. Fredman's impressions on what he saw in America, together with the chances of British Films in that market.

Undoubtedly the greatest edition of any trade journal ever published in the Motion Picture Industry.

IT is really most amusing to see my esteemed confrère, Sam Harris, taking the credit for founding the all-British Film Week, the Cinematograph Trades Council, and the Entertainments Tax Committee. Why not go the whole hog, Sam, and claim the founding of the British Empire? You might just as well, it costs nothing.

Congratulations.

CONGRATULATIONS to Mr. F. Green, the popular hire manager of International Cinematograph Corporation, on the arrival of a son and heir last week. Glad to hear that both mother and son are doing well.

Sunday Show for "Sally Bishop."

JEFFREY BERNERD is exceptionally enthusiastic concerning the merits of his next big production, "Sally Bishop," which will be screened to the trade on Sunday, December 9. This is an unusual day to hold a trade show, but Mr. Bernerd thinks that the subject is so big that it will compensate exhibitors and the Press for working over the week-end. The picture has an extraordinarily strong cast, with Henry Ainley and Marie Ault playing leads, and the story has been specially adapted for the screen by Mr. Bernerd himself. "Sally Bishop" is a British picture that must not be overlooked.

The Vitagraph Program.

IT was a real pleasure to have a chat with "Uncle" Smith, the genial head of the Vitagraph Company, the other day concerning the future productions of this old-established producing concern. Vitagraph have always maintained a steady output and have always given us pictures that have had a pleasing popularity with the kinema-going public. During the past few weeks Mr. Albert E. Smith, the president of the Vitagraph concern, has been on a visit here to his brother, and has only just returned back in New York. I am glad to hear that in the ensuing twelve months there will be a steady continuance of the type of photoplay for which this company is so well known. Mr. A. E. Smith was, I understand, exceedingly pleased with all he had seen in this country, and "Uncle" Smith is now making arrangements for a somewhat protracted visit to the United States early in the New Year. On this occasion I should not be at all surprised to find him visiting the company's studios at California. There is no doubt a great deal of the success of Vitagraph's in this market is due to the advice of Mr. George Smith, as he does know from experience the type of picture that is required.

A Triumph of Production.

UPON another page will be found a letter from Mr. S. W. Smith, of Napoleon Films, correcting a misstatement which appeared in a review of that

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BY THE WAY—*continued.*

firm's picture, "A Couple of Down-and-Outs." Impressed by the realistic quality of the war scenes, the reviewer of the picture in our columns erroneously concluded that some of those scenes were parts of official films taken during the Great War. This mistake was, in itself, one of the highest compliments the producer of the picture could have, and that such effects were so impressively obtained proves that the ability of the British producer in that direction is the equal, if not the superior, of that of his American confrère. Our reviewer's mistake gives me the opportunity of drawing attention to this excellent bit of production, which is worthy of particular emphasis.

Eric Williams.

ALL those who remember the early days of the motion picture industry, its difficulties and its hopes, will remember with kindly interest the figure of Eric Williams, who has just passed away at Tonbridge, Kent. When the industry was yet in its infancy the possibility of speaking photoplays appealed to him, and he frequently appeared in London, principally at the West End Cinema, where he accompanied the projection of the film with spoken dialogue with considerable success. The industry has developed on different lines since then, but one thinks with sympathy and regret of the passing of an early pioneer.

Exploiting the Tax Question.

ALTHOUGH we are not hearing much about the Entertainments Tax during the present electoral struggle, Southwark would appear to be having quite a gay time because of it. Harry Day, the well-known variety agent and revue producer, has been making the drab streets of the constituency gay with all kinds of music hall turns in his endeavour to draw attention to the iniquitous tax. He has induced music hall artistes to appear on his behalf, and altogether has put Protection and the Capital Levy right down at the bottom of the bill, while the Entertainments Tax is a top-liner. Of course, Harry Day is thinking of the music hall rather than the kinema, but what a serious competitor to the movies such a campaign would be if it were adopted in every constituency. The candidate does not consider the Entertainments Tax a capital levy at all, and seeks protection for the suffering showman.

Buying Up Opportunity.

AMERICAN producers are never at a loss to turn a topical event to good use, as the recent destruction of buffalo in one of the big reservations proves. The task of gathering some thousands of animals into an enclosure previous to their destruction has been seized upon by a producer as an incident to incorporate in his picture. From reports to hand from the Southern States, producers will soon have an opportunity with those heroes with whom D. W. Griffith first familiarised us—the Ku Klux Klan. A feeling of resentment against this organisation's methods appears to be increasing, and should the government of some of the States endeavour to repress this body we may expect the movie men to be there and incorporate the scenes in another "Intoleration" drama.

A Showman with a "Difference."

IN his aptness for showmanship Captain Gillett, the energetic proprietor of the Globe Super Cinema, Acton, breaks right away from the idea that only feature films are worth special presentation. He ran last week a Pathécolor one-reeler entitled "The Song of the Nightingale," and, aided by his unique method of showing this picture, achieved a well-deserved success with it. When the big curtain lifts an elf is seen pirouetting on the stage, while an unseen singer renders a vocal turn. The picture is then thrown on the screen, and half way through it is stopped and a slide depicting one of the scenes in the picture is shown; this presumably is thrown on from a second projector, since one gets the idea that the film remains stationary in the machine, although this, of course, could not be the case. After a ballet dance gracefully performed by some children, the running of the film is continued, and after it has been entirely unspooled the entertainment concludes with a further song and dance ensemble. As an example of presentation in connection with a fill-up picture, this effort is probably unique, and Captain Gillett deserves special commendation for his enterprise.

Kinema Boxing Tournament.

HIS ROYAL HIGHNESS PRINCE HENRY has kindly given his patronage to the Kinema Boxing Tournament, which is to take place at the National Sporting Club on Tuesday, December 18. Sir Edward Marshall Hall's name is now added to the list of distinguished patrons. A first-class program, which includes world-famous boxers, is being arranged, and will be announced in a few days. There will be six three-round contests between members of the trade, who were chosen by Ted Broadribb from the preliminary bouts which took place last week. Promoted jointly by the Kinematograph Sports Association and the Kinema Club, the tournament is in aid of the proposed Provident Fund and Kinema Club Benevolent Fund. The prices of admission are 3s. 6d., 5s. 9d., 12s., and £1 1s., and tickets, now on sale, can be obtained from the hon. secretary, C. G. H. Ayres, 173, Wardour Street, W.1.

Liverpool Exchange Offer.

IT is gratifying to see that the Liverpool Kinema Exchange is putting forth a big effort, not only to make itself more popular, but also to solve several local trade show problems. In the circular letter sent out by Mr. F. Locke, which we print on another page, renters are encouraged to hold their shows at the Exchange by being offered very attractive terms. Three guineas for a morning's show and two guineas for one in the afternoon, with the services of pianist included, are very reasonable figures. The trade show theatre at the Liverpool club seats a hundred, which is more than the number of exhibitors in the city; so renters can always be sure, if they screen their films there, that there is enough room for all legitimate viewers.

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A RETURN TO LUNACY

BUGBEAR OF THE INDUSTRY AGAIN INTERPOSES ITSELF.

THE ways of the exhibitor in this country are, at times, somewhat difficult to understand, for just when one imagines he has received a real object lesson in how not to do things, and is going on the right road, he reverses his whole policy and proceeds to take the same blind path that previously led him to destruction. If ever there was a striking illustration of the main heading of this article it is to be found in the present strong indication that exhibitors are forsaking the paths of sanity into which they have been led by returning to their old methods of block booking.

Just on three years ago block booking nearly led to the entire destruction of this industry, and the whole trade has the liveliest of memories of the wholesale destruction that took place entirely in consequence of exhibitors being booked up for eighteen months and two years ahead. Personally, I should have thought that enough had been written upon this subject, and that every exhibitor had had a bitter experience of what block booking meant, but apparently there are some people in this trade who will never learn, no matter how terrible their lesson has been.

If there is one thing more obvious than another it is the fact that exhibitors are leaning towards block booking to-day just as much as they ever did in the unhappy days of three years ago. Overcome by the specious promises of some of our leading distributing concerns, they are now booking blocks of fifty-two pictures at knock-out prices, and imagining that they have secured the greatest bargain under the sun. Two years ago the motion picture exhibiting industry in this country was in the throes of absolute disaster and closely bordering on bankruptcy in consequence of the very policy that many exhibitors are again pursuing to-day. Their books were in a deplorable condition, they having booked films up eighteen months and two years ahead, and when a big feature came along that they had to show it meant shelving, and the consequent addition of a considerable amount of money to their film hire. It is useless to reiterate the arguments against block booking, because I should have thought that exhibitors themselves would have known from their past experiences how it had affected their pockets. Up to a few weeks ago block booking had been almost entirely eliminated, and the public were seeing pictures in some cases almost as quickly as our American cousins, and in any case not later than three months behind the release in that country.

What has been the consequence? The public have been satisfied because they have been seeing the latest pictures, and not worn-out photoplays with ancient costumes. The Press are satisfied because they know that they can now review a picture and it will be seen almost immediately in the kinemas, and, above, all, the exhibitor must have been cognisant of the fact that he was showing pictures that his patrons demanded.

What is the situation to-day? At this present moment some of the leading American concerns, particularly Associated First National Pictures, are booking blocks of fifty-two pictures throughout the country at, in many cases, literally absurd prices. I mention Associated First National because they are, in many respects, the worst offenders. From information that comes to me from authentic sources it would appear that this company are striving might and main to book their entire year's program to exhibitors throughout the country, and are accepting prices which are calculated to make it almost impossible for any British concern to live. What is the result? Offered fifty-two pictures, not a single one of which he has seen, the exhibitor is again tempted by the lure of low prices and contracts for a year's program without the faintest thought of what may eventuate during the coming fifty-two weeks. The crass lunacy of such a policy is almost incredible in view of what has happened but a short two and three years ago.

One exhibitor, in telling me that he had booked fifty-two pictures, informed me that the price was so low that he could afford to shelve if a big picture came along. This argument is not new. The same thing as this happened before, and, as everyone knows, those pictures which are given to exhibitors at such a low price invariably turn out to level up in value to the price that has been paid.

Block booking is not only going to affect the exhibitor, but it is having disastrous effects upon British renters. How can the British manufacturer go on making the better pictures that he has been asked for if he has to contend with an American product that is being almost given away? How can they be made if the price they are going to receive is the paltry one that certain American firms are willing to accept to get their pictures into this country?

Block booking is a snare and a delusion. It has been found out so in the past. One could write pages full of reasons why exhibitors should not embark upon this course, but actually it is contained in a few short words. In 1921 it almost ruined the entire industry. When I look back on the terrible disaster that overcame the British film trade in that year, and realise that it was almost wholly attributable to block booking, it seems incredible that any exhibitor with the knowledge of all that took place only that short time ago should again embark upon the same stupid and silly policy.

The finest asset an exhibitor can have to-day is an open date-book. It means that no matter what picture comes along he can always fit it in without having to shelve and throw money away. There are tremendous pictures coming from America. British companies will also have some very fine photoplays—the public will want to see them, and will not be satisfied to see them months' old. Surely the time has gone when an exhibitor had to book a product in order to keep it from his opposition? We are now on the threshold of big things, and if the exhibiting portion of this industry is going to continue to do real business, then it must once and for all resolutely scrap block booking.

Ernest W. Tedman

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HOW WILL THEY AFFECT US?

AMERICAN ECONOMIES THAT MUST HAVE AN EFFECT ON THIS MARKET.

LAST week I referred to the drastic economies that were being effected in the American studios, at the same time pointing out that American producers were placing a somewhat enhanced value upon their pictures for this market in consequence of their high costs, and it may be as well, at this juncture, to briefly survey the situation as it stands to-day, and estimate what its effect will be upon this market. At the present moment we have in America two of the greatest producing concerns closed down for a period of ten weeks, with others about to do so. In one case, viz., Famous-Players, it is generally conceded that production costs have mounted so high that it was time to call a halt and see how they might be reduced. With the Universal it is claimed that this company usually close down every year for a period, and they have only taken a step which they would have done in the usual course of their business, but whether this be so or not, this much is certain, and that is that Universal have spent a tremendous amount of money on production, and, very naturally, want to see some of it come back before they embark upon further expensive pictures.

RUNNING AWAY WITH THE MONEY.

Mr. Zukor has already announced that he has twenty productions finished, and that before going on with costly productions it is necessary for him to see how far these pictures meet with the public's approval, and, at the same time, necessary to see some of his costs back before embarking upon other pictures. We have, therefore, this position—that two of the largest firms in America are closed down, not only because of the rising cost of production, but because they must have a return from the pictures they have already made to enable them to proceed with their future productions.

When one comes to examine all this talk of production costs, and stars' and near-stars' salaries, one is inevitably faced with the conclusion that it is the big productions that are running away with the money. There are no in-between pictures to-day. Either they are ordinary program pictures or very big supers.

Cecil B. de Mille has spent three hundred and fifty thousand pounds on "The Ten Commandments." Imagine it! The sum is simply colossal. It is true he has made a wonderful picture, but then, for this enormous sum of money one would naturally expect the greatest picture on earth. "The Hunchback of Notre Dame" cost nearly two hundred and fifty thousand pounds, whilst "Merry Go-Round" was another very costly picture.

The same tale might be continued by the other leading concerns—Goldwyn, Metro, Fox, First National, all have the same story to tell. Big productions are costing a veritable mint of money, and *they do not always bring in a commensurate return.*

CRAZY EXTRAVAGANCE.

Whilst I was in America I heard a good deal about stars' salaries, and figures were quoted by a prominent American exhibitor showing the fabulous amounts that were being earned by the principal artistes appearing in their photoplays. This was indeed formidable, and undoubtedly this is responsible to a very large extent for the enhanced cost of production, but it does not stop there. Pictures produced in Hollywood would appear to be extravagant to a degree, and, as far as I could gather, if it could be arranged for pictures to be made in New York and other places the cost of making the picture would be very materially decreased. Producers are extravagant, and the mad craze for spending money to outdo an opposition producer appears to have gone on unchecked for the past three years. Now the directing heads of the American industry are beginning to call a halt, and it is high time that they did so. William Fox, apparently to reassure exhibitors that there would be no change in his schedule, made the announcement in New York a few weeks ago that he was going ahead with a list of productions, the cost of which would run to twenty-seven million dollars. Candidly, many of the sensible men in America, as well as myself, believed this story to be nothing but a particularly extravagant piece of publicity, and as I write I have a cable from New York to the effect that it is believed that Fox is also about to close down, which shows the way the wind is blowing.

If production costs are to come down it can only be done by the heads of the American motion picture industry taking severe action, and there is not the slightest doubt that Adolph Zukor has the support of every other important producing concern in the United States, despite the statements from certain individual concerns that they propose to make no change in their production schedule.

WHAT ABOUT OUR MARKET?

Last week I said in my article that Americans were looking more and more to this market for a larger return for their product, and there is no doubt whatever that they anticipate securing a very big sum for the film rights for the United Kingdom. Unfortunately, we are not too well served by some of the people we send to America to secure American pictures for this market. In many cases they either ridiculously over-estimate what can be done with a picture in this market, or just as foolishly under-estimate its value, and the American, above all things, is a keen business man, and quite rightly asks a price for his product which, if he can get it, assures him a very considerable profit. He places a high estimate upon the value of his picture, and if the other man is fool enough to pay it, then he cannot be blamed for a smart piece of salesmanship.

In many cases visitors from this country are no match for the keen business brains of the American selling organisations, and, consequently, renters in England have to attempt to get big prices for a picture for which they have paid a large sum, and which does not level up in exhibition value.

In the same way many of the American distributors have false ideas as to the value of this market, and where

(*Continued at foot of next page*)

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"Nothing to Learn from Paris."

Mr. Arthur Cunningham's Observations on Parisian Kinemas.

From our Leeds Correspondent

MR. ARTHUR CUNNINGHAM, the well-known Yorkshire exhibitor, vice-chairman of the Leeds Branch of the C.E.A., and one of the Leeds delegates to the General Council of the C.E.A., just returned to Leeds after his visit to Paris, followed by a busy week in London, gave me the other day a few impressions of what he saw and heard concerning kinemas and films in the "gay city," and other places across the Channel.

Mr. Cunningham said that while in Paris attending the International Conference he took the opportunity of having a good look round in the hope of learning something and bringing back to apply to his own interests new ideas and up-to-date methods. "Let it be said at once," said Mr. Cunningham, "that I was profoundly disappointed. In my opinion, we are years ahead of the French kinema trade in every department.

"While in Paris I had a good look round, inside and outside, their kinemas, noting particularly their outside style of building, their frontage presentation, their advertising methods, and their cleanliness and comfort, ventilation and sanitary arrangements inside, and last, but not by any means least, their presentation and actual projection of films. I do not hesitate for a minute to say that the French exhibitor has a long way to go before he comes up to us and our methods.

"Probably the biggest picture house in Paris is Gaumont's Palace, which has accommodation for 5,000 people. It was originally built for exhibition or trade show purposes, but, in my opinion, is far too big for the purposes of a picture house."

Mr. Cunningham was shown round this super kinema by M. Gaumont and his sons, and found that the system of rear-projection, adopted at the Gaumont Palace, was very popular on the other side of the Channel. According to Mr. Cunningham, the British exhibitor has nothing to learn from his French cousin, either about rear-projection or any other system of projection. The Palace in London, and many other theatres up and down this country, have much better rear-projection than any seen in France.

Mr. Cunningham says he found the biggest kinemas in Paris no better than our second-class city houses, and one thing that particularly surprised him was to find the doorman at one of the biggest kinemas in Paris "touting" for customers—which appeared to him and his English mind "bad form," and a thing that is only done at "catch-penny" houses in Leeds.

The front entrances to picture houses in Paris are not to be compared with ours in England. There are no beautiful vestibules, no wonderful lighting effects, and their general appearance is not nearly so inviting as the outside of our kinemas.

The cafés and shops are far more bright and attractive than the kinemas. Nor is our superiority restricted to outside appearances. The ventilation and sanitary arrangements of the French kinemas are not to be compared with those in England. The French people believe in being warm, and in securing warmth in the kinemas the theatres are often stuffy.

The better-class French people are not kinema-goers; they are more for opera, vaudeville entertainment, the restaurants, and the cabarets, and thus, Mr. Cunningham reckons, the picture house owners never have been, and are not now, very lavish in their expenditure on making their shows attractive.

So much for the picture houses. Now for a reference to the film producers and their studios. Mr. Cunningham visited the Gaumont studios and also the studios of Eclair Films, the makers of that wonderful serial film and money-maker, "Protea No. 1 and No. 2." Mr. Cunningham recalled to M. Eclair, the owner of the studios, the wonderful success of that serial in England and expressed surprise that more such films of the detective story type were not turned out by the firm, who were, without doubt, the greatest makers of detective films. Mr. Cunningham was assured that such films were usually very expensive, and in these days, particularly after the war, capital was scarce.

During the visit to the Gaumont studio, Mr. Cunningham had the pleasure of a meeting with Miss Pearl White, who was acting in "The Terror." A film was made of pictures showing Pearl White welcoming the British and Continental exhibitors at the studios, and Mr. Cunningham has a copy of it.

Mr. Cunningham was very pleased to find British films being so freely shown in Paris, and was assured on all hands by French exhibitors that they would prefer to show British films before any other. This was the general feeling among the Continental exhibitors at the conference, and Mr. Cunningham is convinced that if British producers will develop trade with France, Belgium, and Holland there is big business to be done.

HOW WILL THEY AFFECT US?—*Continued.*

they have spent five or six hundred thousand dollars on a picture they think they are entitled to get at least half the cost of production back in this market, and this is in a country with just over three thousand theatres.

Production costs are, in the main, responsible for high prices all over the world, and particularly in America and England. If pictures could be produced in America for a general sum of, say, two hundred and fifty thousand dollars, and I mean the super productions that we have been receiving lately, then there would be no need to inflict high prices upon this market, whilst, at the same time, American exhibitors would be placed in a far happier position.

The time is coming and, indeed, has got to come, when American stars, near-stars, and supporting casts and directors will have to come down to earth and accept salaries that make it possible to produce paying motion pictures. When the big companies do this, then a reasonable value will be placed on this market, but whilst they have to pay colossal sums out on production, a great deal of which is spent in fabulous salaries for artistes, then it must react on this market, for they have to get their money back somewhere.

To-day there is good reason to expect a little more sanity, and Adolph Zukor may yet again prove to be the saviour of the American motion picture industry.

E.W.F.

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How to Screen British Pictures.

Suggestions from an Exhibitor.

[Mr. H. E. Hayward, of the New Royalty Kinema, whose letter suggesting the formation of an exhibitors' league to screen British pictures, appeared in the last issue of the FILM RENTER, *has placed before the British National Film League a list of suggestions, which we print below, and which we believe has been very sympathetically received.*

THE British National Film League, being producers, should have working with them an Exhibitors' League to put on the screens of this country the productions made by the members.

* * *

If British films are to be successful and create an important industry in this country after production, universal exhibition of them throughout Great Britain and Ireland is the most important step.

* * *

To bring this about the following suggestions are made, not with a view that they should be taken as a whole, but rather that the various points raised should be ventilated, and the best suggestions made by both renters and exhibitors should be adopted in the interest of the industry.

* * *

The Council of the League should select in each district an exhibitor *who, in their opinion, would prove the best man to further the interests of this national industry.*

He should be invited to join the Exhibitors' League and a form should be sent to him for enrolment. An annual subscription should be payable by each exhibitor joining towards expenses incurred, the amount to be discussed later when the work is more defined.

After the exhibitor has joined the League he should have the first offer of all films produced by the members. This would be to the mutual interests of both producers and exhibitors.

If another exhibitor applied for membership from same district he shall be "No. 2" and have the second offer of all films, and ditto to third or fourth man.

The Council should discuss and agree to a schedule of prices for all films. At first this appears a very difficult problem and likely to cause controversy, but boiled down to hard facts it can be done. Take the British film as a good film, in the sense it is good enough to be a first feature in any program as a basis. It costs, say, £5,000 to produce (this figure as a guide), every producer is entitled to a fair profit, out of which he has to pay his expenses (no industry can flourish unless it does), add the profit, and make the film £7,500. Every renter knows to what extent bookings can be obtained on a good film of above class, but take the number at, say, 1,000 bookings per film, the price should be based on three days' hire (if in a district where Sunday opening, four days) as three days, and the price worked out per 100 seats. Take a hall, seating 1,000, price, say, £15 per three-day booking each; 100 less in seats 30s. less in price, but each 100 over 1,000 50s. more.

SCHEDULE AS FOLLOWS:

£ s. d.		£ s. d.
Seating 200 ... 3 0 0	Seating 1100 ...	17 10 0
,, 300 ... 4 10 0	,, 1200 ...	20 0 0
,, 400 ... 6 0 0	,, 1300 ...	22 10 0
,, 500 ... 7 10 0	,, 1400 ...	25 0 0
,, 600 ... 9 0 0	,, 1500 ...	27 10 0
,, 700 ...10 10 0	,, 1600 ...	30 0 0
,, 800 ...12 0 0	,, 1700 ...	32 10 0
,, 900 ...13 10 0	,, 1800 ...	35 0 0
,, 1000 ...15 0 0	,, 1900 ...	37 10 0
	,, 2000 ...	40 0 0

Halls seating less than 200 or over 2,000 treated as exceptional, and prices to be agreed between renter and exhibitor.

The producer to arrange a scale of prices to cover expenses of films costing over £5,000, again taking 1,000 seating and £15 hire, three days as a basis, say for each £1,000 spent on production, add £1 to the £15, with the proportionate increase and decrease on larger and smaller halls.

A separate scale could be worked out for films such as *super films* costing over £15,000, and again for films below the average first stated and classed as *second features.*

* * *

The advantage of such a scheme would be first to producers, that if they produced a film that had exceptional large number of bookings they would make a greater profit.

* *

The advantage to the exhibitor being a member of the League is that he would have the first call on the films and would know precisely what he would have to pay for it, and not be the subject of barter as at present. Also, he would have the opportunity of taking *all the films* at prices fair both to renter and exhibitor, and not as at present with American films. The renter takes an average price for the average film, but directly he gets a film above the average he wants an exorbitant price, and often takes it to the opposition, which may be a larger hall and can pay more, thus getting the pick of super films for the larger hall, whilst No. 1 exhibitor is left with only average films, which is unfair.

* *

The Film League would keep the exhibitor posted up with the class and number of films each producing member was making, and the release date should not be more than three months after the trade show.

* * *

Second runs to be an agreed percentage less than first runs, third, fourth, or subsequent runs to be at prices agreed between renter and exhibitor, and one month after release the film to be free from scale.

Comments will be made on these suggestions, and amongst the first will be that a producer may be extravagant, and films cost more than they ought to, but competition should be the check. A real good film every exhibitor will want, but if the

(Continued at foot of next page)

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"The White Rose" Boom

"Ideal" Paint London White with Flowers.

THE most remarkable boom ever launched by a film company in connection with one of their pictures is being carried out by Ideal for their great D. W. Griffith film, "The White Rose."

One hundred girls were engaged to distribute the roses in London.

A GROUP OF THE "WHITE ROSE" GIRLS OUTSIDE THE SCALA THEATRE.

Last Tuesday they sallied forth into the West End with stocks of artificial flowers, carried in green baskets, on which stood out in bold lettering the following words:

LONDON'S STRANGE FLAG DAY.
Do *Not* Offer Money!
We Won't Take It!

Each rose bore an announcement of the picture's West End presentation at the New Scala theatre.

Then the supplies—heavy though they were—gave out.

The whole publicity department were at once turned on to get fresh stocks. London was scoured for them and all manufacturers were soon cleaned out. Hundreds of girls—many of them belonging to the unemployed, and obtained through the Labour Exchanges—were employed in making new supplies, working in some cases day and night shifts.

On the following days the same process was continued, the distribution running into something like a million roses, and the result was that the West End and other quarters were painted white by Ideal. Men and women sported the white rose of a blameless life in their buttonholes, and there can hardly be a person in the whole of the Metropolis who does not now know of Ideal's famous great picture.

The distribution, of course, received very careful preparation. Special supervisors were engaged, and the roses were distributed to the girls from a procession of decorated Ford vans. This is only one item, however, in Ideal's extraordinary campaign of big newspaper advertising, posters, etc., etc.

Huge Posters.

These are exhibited in many of the most crowded centres in London. They confront the hundreds of thousands who troop across Waterloo Bridge; they are posted at Victoria Station, in Leicester Square, the Strand, and Baker Street. In addition, numerous 48-sheets, and smaller posters are being displayed throughout London.

An enormous lorry is also parading the town decked with a great white rose and many smaller ones, and carrying announcements of the film on all sides.

The bill for the newspaper advertising alone will run into many thousands of pounds.

Further, hundreds of 'buses are carrying the announcement of the picture through the streets, and the whole campaign is certain to make this fine Griffith production the success which it deserves, and will assuredly receive, on its artistic merits!

HOW TO SCREEN BRITISH PICTURES—*Continued.*

producer makes a poor film he will not get as many bookings; in other words, the film must be good value for the price.

Another point will be who or what body is to say definitely what class the film is in. The producer, knowing the cost, will quote accordingly; all trade papers and reviewers now comment on every film, and they can say, in their opinion, it is a super film, a first-class film, or a film suitable for a second feature, and the exhibitor will book after trade show, and he will use his personal judgment or rely on his usual source of advice.

A certain American firm have for years booked their output at a fixed price, and there is still competition to get that output, yet it is common knowledge that of each twenty films barely ten are first class, five second class, and the other five hardly worth showing: it is blind booking, pure and simple.

This scheme obviates this fault, as there is no booking before trade show, and the film fits into a class and is paid for according to its worth.

Another point should be stressed, that is, that every exhibitor takes cash from his patrons and should pay his film accounts seven days after showing, which is sufficient time to get accounts through the books, and in order to draw the cheque in ordinary commercial bookkeeping. This places the whole industry on a better footing and sounder commercial lines.

* * *

Finally, a common bond between producer and exhibitor members of the League would insure a steady market for British films, and producers would be able to gauge what their films would fetch in this country, plus foreign rights. Exhibitors would have an assured output of British films at prices they could afford to pay, and thus the industry, as a whole, would benefit. The majority of exhibitors would, I think, want to join the Exhibitors' League.

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SCOTTISH C.E.A.

British Films—The Tax and The Election

(FROM OUR OWN CORRESPONDENT)

THERE was a better attendance than usual at the monthly meeting of the Scottish Branch held at Glasgow. Bailie Wright (Greenock) presided.

Mr. James George (Cambuslang) said that various matters came up for attention. The proposal to organise a Sunday concert on behalf of the proposed Kinema Fund was discussed. He said that he did not object so long as Scotland was not to be asked to contribute. They had a Benevolent Fund of their own. (Hear, hear.) In connection with the Entertainments Tax Mr. George said that the secretary was sending out a circular, and it would come before the executive in due course.

As one of the appointed committee, Mr. McBride told the members of the position in regard to British Film Week. He said that meetings addressed by Mr. Davis, of Wales, had been held at Aberdeen, Edinburgh, and Glasgow. At those meetings there had been good attendances. The committee in the course of their duties had been able to compile a list of 127 exhibitors out of 400 who had booked British films. A scheme had been devised by which the committee were able to have an exact check. "Some of the gentlemen had booked German films for the week, and others would have liked to have booked British films, but they did not feel inclined to do so."

Continuing, Mr. McBride said that there had been a lot of talk about the barring clause, and some exhibitors who had complained about being late in booking up did not seem to be worrying themselves. The committee could only hope that they would waken up and do a little bit of flag wagging as they did during the war.

Mr. Bert Green (Glasgow) took exception to the methods of the committee as indicated by Mr. McBride. How did they get to know what exhibitors had booked British films? It was not business, and he objected to the principle of the thing. He strongly objected to a criticism that had appeared in a Glasgow evening newspaper following the trade show of "Bonnie Prince Charlie." The writer of that criticism was no doubt able to criticise the story from the historical point of view, but it was too bad what he had written about the film as a whole. Newspapers were only in business to sell newspapers, and the public ought to be told that the film in question was not an historical one. He felt strongly about the criticism and felt that it was a matter which should be taken up by the publicity man of the British Film League.

Mr. McBride: "If renters are daft enough to invite the lay Press to trade shows it serves them right." The Chairman said they could not hope to control the Press, but he had no doubt that the publicity man of the League would be able to do something to explain to the public the point mentioned by Mr. Green. In regard to Mr. Green's point about the number of halls that had booked films he thought that London was partly to blame because a number of the exhibitors had already filled in dates for the week.

If next year a British Film Week is arranged they ought to fix a date and stick to it. Meantime the best thing they could do was to go ahead for March 3. In his opinion the exhibitors would book the films that would make most money for them.

Mr. George called attention to the message broadcast by Col. Bromhead, and said it was one of the finest efforts he had listened to. As a piece of publicity it was of great service for the week. A Member: "And the trade is against wireless broadcasting." (Laughter.)

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MOBILISED MOTHERS-IN-LAW.

PURRS OF APPROVAL AT TRADE SHOW.

ONE swallow does not make a summer of bliss, and, conversely, one mother-in-law does not necessarily make a winter of discontent—but five hundred mothers-in-law! That is enough to make any man quail.

Nevertheless, peace hath her victories—and heroes—no less renowned than war, and thus some dozen sturdy males made their way—with trepidation, it must be allowed—into the New Oxford Theatre on Friday of last week, where mothers-in-law to the number mentioned above gathered to see "Mothers-in-Law," a Walturdaw film description of their materno-legal relationship.

They were of all types and ages, from eighty or thereabouts to eight and roundabouts. No entrant was called upon to produce the marriage certificate of son or daughter, or the FILM RENTER representative would have been excluded, so, probably, would some feminine others. But it was a great sight. They settled comfortably into the seats and talked over all sorts of problems not intimately connected with motherhood-in-law, smoked cigarettes—awful example—ate chocolates, and gazed with interest on their companions in distress—or triumph. Then a mere man—a lonely figure against the black curtain of the stage, read some letters from mothers-in-law unable to get there (probably sent by their Press agents), at which the mothers tittered or roared according to cubic capacity. After which, darkness—and the film. The mothers-in-law and the others-in-law behaved most delightfully and promptly rebuked one of their number with a vigorous "Sh——" when that person engaged in conversation with another. But maternal instincts were evident when the baby appeared and the mammas-in-law gave vent to purrs of approval—almost "murmurs-in-law," one might say.

Then the film was over and the gathering stood for "The King," and filed out. No comment upon the film, however: they were wrapt in thought, all except one, and she was a daughter-in-law. She was saying, "If my mother-in-law interfered like that ——," and then she became aware of the piercing glances of surrounding mothers-in-law and relapsed into silence.

By the way, who were the two mere men who sat alone in semi-papal isolation in the top gallery?

A review of "Mothers-in-Law" appears on another page.

(Continued from previous column)

The subject of the Entertainments Tax was raised by Mr. Arthur Dent (Glasgow), who said that some action should be taken. "If this election is allowed to pass without them raising an objection then they would be in a worse plight than in the past. Was anything being done?"

Mr. McBride replied that so far as he was concerned he had finished with the tax. In the last General Election he found that all his friends were trying to get their friends into Parliament, while he and Mr. Houston (the secretary) were left to do all the work.

The Chairman said he did not think that they could do anything now. It was too late in the day to start work.

Mr. King thought that they should try and get a pledge from both the Conservatives and the Liberals. They had got a pledge from the Labour Party.

A strong appeal on behalf of the Scottish Benevolent Fund was made by Mr. Thos. Ormiston (Motherwell). Some of their people were good enough to put out collecting boxes in their halls, and he said this was an idea which might commend itself to the others. At the present time they had twelve cases, including orphans and widows, getting relief, and it was up to them all to do something, as he felt sure that they did not desire anyone connected with the trade to be in destitution.

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STOLLS present

SALLY BISHOP

Enacted by the greatest cast that STOLLS have yet offered

MARIE DORO

HENRY AINLEY

FLORENCE TURNER

SYDNEY FAIRBROTHER

BROMLEY DAVENPORT, MAIE HANBURY

MARY DIBLEY & VALIA

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STOLL

SALLY

From the novel by E. Temple Thurston

SPECIAL TRADE

The

STOLL

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present

BISHOP

that a million people have read.

PRESENTATION

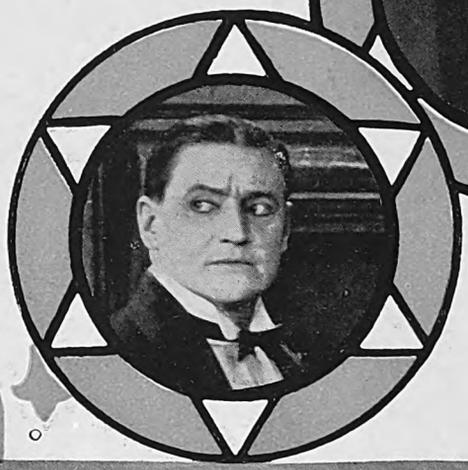
ALHAMBRA

LEICESTER SQUARE

SUNDAY DEC. 9TH

AT 8·30 P. M.

Seats will be strictly reserved.



Produced by MAURICE ELVEY.

with the greatest cast that Stolls have yet offered.

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STOLLS
present

SALLY BISHOP

From the celebrated novel by E. Temple Thurston.

Featuring

MARIE DORO
HENRY AINLEY
and an All Star Cast.

Produced by
MAURICE
ELVEY.

STOLL

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BIG NAVY CRUISE TO BE FILMED.

AN INTERESTING PHOTOGRAPHIC RECORD.

A COMPLETE kinematograph record is to be made of the ten months' Empire cruise of the Special Service Squadron of the British Navy, which began on Tuesday last. The squadron is composed of six vessels—the battle-cruisers Hood (the largest warship in the world) and Repulse and the light cruisers Delhi (Flag-Captain J. M. Pipon), Dauntless (Captain C. W. Round-Turner), Dragon (Captain B. W. M. Fairbairn) and Danae (Captain F. M. Austin).

Before the squadron reaches home again on September 28, 1924, it will have paid visits to more than 40 ports in all parts of the world. The first call will be at Sierra Leone, and the Christmas festivities will take place at Cape Town. Then calls will be made at:

Durban, Dar-es-Salaam, Zanzibar, Fremantle, Albany, Adelaide, Hobart, Jervis Bay, Sydney, Brisbane, Lyttelton, Wellington, Auckland, Fiji Islands, Honolulu, Esquimalt, Vancouver, San Francisco, Callao (for the Peruvian Independence Day celebrations), Valparaiso, Talcahuano, Punta Arenas, Panama, Colon, Jamaica, Halifax, Quebec, Nova Scotia, Falkland Islands, Bahia, Blanca, Buenos Ayres, Montevideo, Rio de Janeiro, and Cape Verde.

People at home will in due course be enabled to witness many of the picturesque incidents in this historic naval itinerary, for the Admiralty has commissioned Mr. H. Bruce Woolfe, of British International Films, to produce a complete kinematograph record of it.

Time is not to be allowed to hang heavily on the hands of the men during the cruise, for a sports program has been drawn up which includes boxing tournaments on ship and on shore and inter-ship football matches, and these pastimes will probably also be recorded upon the screen.

COLLEGE STUDENTS IN SCENARIO CONTEST

ABOUT six months ago Carl Laemmle, president of Universal Pictures Corporation, offered special prizes for best scenarios to the graduates of all American Universities. This with the object of finding out what was really represented by the term "highbrow," both in picture audiences and in critics.

The competition caught on. Over a thousand scenarios were submitted from practically every American University. The quality, and particularly the form of these scenarios, were a revelation to the members of the committee, many of whom had been through several different contests without finding a single scenario which presented even the germ of an original idea. Out of the thousand submitted in this contest, the final choice narrowed down to twenty stories. Of the twenty, the committee adjudged "The Throw-Back," written by a student in the University of California, under the pen name of William Oliver, to be the most original, the best written and the most adapted to motion-picture studios. The first prize was a thousand dollars.

In addition, Universal purchased the scenario from Mr. Oliver. The remaining nineteen prize-winners included nine women graduates.

Kalee-Indomitable Projectors are winning their way in many directions, and quite lately have been installed at the Palace Theatre, London.

UNITY'S BIG CAPTURE

SERIES OF PICTURES FEATURING MACISTE TO BE PUT OUT BY WELL-KNOWN RENTING CONCERN

UNITY FILMS have made a big capture this week in securing the rights for a number of pictures, featuring Maciste, the well-known strong man of Italy, who made a phenomenal success with his feats of strength and daring in pictures that have been shown in this country heretofore. In acquainting us with this news Unity Films inform us that these pictures are not Italian productions, and promise us that they feature this actor in stunts never before attempted on the screen. Maciste has always been a big drawing card with the exhibitor who will remember his triumphant success whenever his pictures have been shown, and we can imagine that Unity will be particularly busy in the course of the next few weeks booking these films throughout the country. Arrangements are now being made for the first trade screening, and the unusual feats of strength this screen artiste shows in his first picture are certainly likely to make a very big appeal to all. In addition to these photoplays Unity are doing phenomenal business with the Richard Talmadge pictures, each one of which has scored a distinct success on their merits. The latest production featuring this clever young artiste is to be shown on Wednesday next at the Shaftesbury Pavilion. Entitled "Putting it Over," this photoplay affords Richard Talmadge an exceptional opportunity for some really picturesque stunts, and the picture keeps one on the *qui vive* throughout. Small wonder that Unity Films are busily engaged these days.

SALESMEN EN MASSE

A NOVELTY in salesmanship, so far as this country is concerned, has been effected during the present month by Sales Manager Percy Phillipson, of First National, when an intensified campaign was carried out in connection with the forthcoming series of important pictures listed by First National for the first part of 1924. Instead of individual visits by branch managers and salesmen exhibitors were accorded mass attention by a simultaneous and combined call at their kinemas by groups of branch managers accompanied by salesmen in force. Thus, for instance, a phalanx of sales attack resulted from the combination of the forces of the Liverpool and South Wales First National's representatives. The Northumberland, Durham, Yorkshire, Nottinghamshire, and Lincolnshire forces combined into one single corps visited the respective towns of that territory *en masse*. The same plan applied to other territories.

Managing-Director Ralph J. Pugh reports a notable success from the novel movement as carried out by Mr. Phillipson, crystallising, as it did, attention on the large number of major pictures which First National is handling, and resulting, as is reported, in a gratifyingly large number of bookings.

Keep Early Dates for

THE MAN THEY COULD NOT HANG

The Public Will Fight for it.

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A scene from the £3,000 Competition Film, "NAN OF THE NORTH," taken in America's great Yellowstone Park.

THERE are already marked signs of keen anticipatory interest in the forthcoming release of "Ashes of Vengeance," which, judging from reports received from America, is proving Norma Talmadge's most notable production to date. A distinguished company was present at a viewing of this picture in First National's private theatre, London, this week, among those present being Arnold Bennett, W. B. Maxwell, Lady Dickens, Lady Moore (ex-Mayoress), Hon. Mrs. John Fortescue, Miss Lucille Levy, Mrs. Malcolm Hecht, and Miss H. B. Somerville, author of the novel from which the picture takes its title. Ralph J. Pugh and Mrs. Pugh were host and hostess to the company. Miss Somerville expressed her appreciation of the fidelity to the original with which her novel has been filmed.

Publicity Aids.

F.B.O. have got out publicity sheets for their forthcoming releases, including the two Warner Screen Classics, "Brass," "I am the Law," and "Rags to Riches." Among the Universal pictures, for which these exploitation aids are available, are: "The Fire Eater," "High Heels," "Short Skirts," and "Go Straight."

A new Portrait study of Betty Balfour in the new Welsh-Pearson film, "SQUIB'S HONEYMOON."

Round the L

Activities and Projects

Two Gaumont Shows Next Week.

The Gaumont Company, Ltd., again has two trade shows next week, both at the New Gallery Kinema, on Wednesday and Thursday morning respectively. Wednesday morning's show will be "Food for Scandal," based on Paul Kester's play, "Beverley's Balance," and directed by James Cruze. Wanda Hawley is featured in this comedy drama, which purports to show how easily a train of scandal is started. In this particular case it is a poor publicity man who gets the blame after putting over what he thought was a particularly clever stunt for the leading lady. Thursday's show will present Bryant Washburn and Lois Wilson in Fred Jackson's famous farce, "A Full House," which ought to prove even more attractive than "It Pays to Advertise," in which the same artistes appeared. "A Full House" has the advantage of rather more plot, and is full of good comedy business and situations. Poker players will find the titles particularly amusing.

"The Beloved Vagabond."

So great is the interest of kinema exhibitors throughout the United Kingdom in the beautiful production of "The Beloved Vagabond," which recently completed an extraordinarily successful engagement of four weeks at the Palace Theatre, that the Astra-National Productions, Ltd., have yielded to many requests and will give trade shows of this production (which is controlled by them in the United Kingdom) at six leading provincial centres during the next fortnight. These special offerings will be made at Glasgow, Newcastle, Leeds, Manchester, Birmingham and Cardiff. Since the cutting and re-editing of this picture, it is regarded as one of the most artistic and dramatic films ever made. Mr. Carlyle Blackwell's acting in the title rôle has been hailed as a masterpiece of character interpretation.

Ashes of Vengeance.

First National is affording exhibitors throughout the country every opportunity to form a judgment on forthcoming releases, as many as possible of which are being presented in the form of *premiere* runs in key cities, so that the quality of the pictures may be judged by exhibitors before paid audiences. For such as find it impossible or inconvenient to avail themselves of that form of opportunity, further facilities are given by First National through trade shows, thus "Ashes of Vengeance" will be shown in the company's own theatres on December 11 in London, Birmingham, Cardiff, Manchester; on December 7 at Leeds; on December 12 at Sheffield, Liverpool, and Bristol; on December 11 at the Queen's Hall, Newcastle, and on December 14 at Glasgow, all these in addition to the forthcoming kinema *premiere* runs.

"Judgment of the Storm."

Exhibitors of this country and the United States have been loudly demanding new and better stories, and now, in the shape of a series of new American films, British Exhibitors' Films hope to meet that demand. The producing company responsible for the new and interesting series is the Palmer Photoplay Company. The characters are interpreted by some of the cleverest and most attractive of American film artistes. Lucille Ricksen, not long since associated with socks and curls, has grown up and is seen as the heroine, whilst Lloyd Hughes,

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ondon Trade.

of the Renting Houses.

ruggedly handsome, is the hero. George Hackathorne appears as a bad-tempered and selfish country boy, and Myrtle Stedman, who has returned to films after a long absence, is a mother. Claire McDowell, Philo McCullough, and Bruce Gordon play other important parts. Two artistes in the film who are certain to attract attention and call forth many comments are Fay MacKenzie and Frankie Darro, who are "the twins." British Exhibitors' Films feel that "Judgment of the Storm" is by far the biggest film they have yet offered the exhibitor, and arrangements are accordingly being made for a big publicity campaign in connection with the film. Further announcements regarding the picture will be made within the next week.

Vitagraph's Aids Through Ear and Eye.

As with "My Wild Irish Rose," Vitagraph have arranged with Messrs. Feldman, the well-known Shaftesbury Avenue music publishers, to issue a special new edition of "On the Banks of the Wabash," the song by Paul Dresser, which inspired the picture version. The retail price of the music-score is 6d. per copy, and should be acceptable to every patron. Feldman's will supply the song to exhibitors at the rate of 30s. per hundred copies—terms which, we think, are too advantageous to be overlooked. Regarding lobby-display enlargements in connection with Vitagraph releases, we learn that the revised prices for these useful adjuncts to showmanship are—Plain: 20ins. x 16ins., 3s.; coloured: 20ins. x 16ins., 6s.; plain-mounted: 21ins. x 28ins., 5s.; coloured mounted, 21ins. x 28ins., 8s.

The Karno Comedies.

The three famous Karno Comedies, "Mumming Birds," "Early Birds," and "Jail Birds" have helped to make many stars, including the world-famous Charlie Chaplin. These have now been made into two-reel comedies and will be trade shown by W. & F. Film Service on Friday, December 7, at the Cinema House, Oxford Street, W., at 11-15 a.m. In "Early Birds" patrons will not only see Fred Karno himself make his screen début, but will also recognise the scene which probably inspired Charlie Chaplin in the production of "The Kid." "Mumming Birds" is a funny burlesque of a music-hall sketch, which gave Charlie Chaplin his first big chance as the tipsy swell in the stage box.

To exploit "Jail Birds," Fred Karno, who is a great showman, conceived the idea of buying a Black Maria and sending it round the towns where the sketch was being played, filled with his comedy convicts. Occasionally, he released the convicts and created quite a sensation in the towns, so if in the near future you happen to see some convicts running wild in the town do not get scared—it may be just an enterprising exhibitor copying Karno's methods. W. & F., by the way, are reissuing "The Idle Class" on December 10.

New Paul Powell Production.

Paul Powell's new Paramount production, "A Daughter of Luxury," starring Agnes Ayres, will be trade shown by Famous-Lasky on Tuesday, December 4, at the New Gallery Kinema at 11 a.m. Based on "The Impostor," a play by Leonard Merrick and Michael Morton, it deals with a girl brought up in a home of wealth who, at the death of her parents, finds herself destitute, her only assets being a number of beautiful gowns and plenty of courage. Tom Gallery is the leading man of the production, which is said to be a lavish one. The cast includes such popular players as Sylvia Ashton, Clarence Burton, Zasu Pitts (in private life, Mrs. Gallery), and Robert Schable.

For the Fox Film version of "If Winter Comes," at the Marlboro' Theatre, Holloway, Mr. Victor Sheridan was once more to the fore and aroused considerable interest by the artistic and novel dressing of his lobby. Our illustration shows the artistic appearance of the lobby which drew large crowds.

"CHU-CHIN-CHOW" IN THE PROVINCES

REPORTS from the provinces show that "Chu-Chin-Chow," the Graham Wilcox production, has repeated its London success in the big provincial centres in which it has been released. At Manchester, in spite of appalling weather conditions, "Chu-Chin-Chow" attracted the greatest audiences to the Theatre Royal which that house has seen for twelve months. It was remarkable to see queues of several hundreds of people lining up in the mixture of fog, rain, and sleet, which composed Manchester weather last week. Mr. Carreras is to be congratulated on the excellent musical exploitation which he gave to the picture. Amongst the artistes was Herbert Langley, who made personal appearances, and sang in between his performances in Grand Opera. The Scala Theatre, Glasgow, also reports doing record business with "Chu-Chin-Chow."

Scene from "Daughter of Luxury."

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VITAGRAPH

ALBERT E. SMITH - presents-

"ON THE BANKS OF THE WABASH"

INSPIRED BY PAUL DRESSER'S FAMOUS SONG

Featuring MARY CARR, JAMES MORRISON, MADGE EVANS, BURR McINTOSH & MARY McLAREN.

"U" Certificate.

A MIGHTY

Flood, Fire, and the old "Sarah Jane" gallantly sailing down the high

PROVINCIAL TRADE SHOWS. LIVERPOOL.—December 4, Futurist, 11 a.m. MANCHESTER.—December 7, Piccadilly

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A.C. & R.C. Bromhead have pleasure in announcing
THE WELSH-PEARSON PRODUCTION

"SQUIBS"

featuring

BETTY

See Trade Show Announcement Next Week.

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that MR. GEORGE PEARSON has now completed

"HONEYMOON"

BALFOUR

Sole Distributors
"Gaumont"
[1895-1922]

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Completed!

A.C. & R.C. Bromhead have pleasure in announcing
THE WELSH-PEARSON PRODUCTION

"SQUIBS"

featuring **BETTY**

See Trade Show Announcement Next Week.

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"HONEYMOON" BALFOUR

Sole Distributors

"GAUMONT"

[1898-1923]

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NOT PRE-RELEASE BUT VALUE!

"THE SECRET OF THE MONASTERY"

Read what the Press say:

KINE WEEKLY,
Nov. 21, 1923:—

"Have not seen a better all-round production for many weeks. A credit to the screen."

THE ENCORE,
Nov 22 1923:—

"The fact that Victor Seastrom is responsible for the direction of this film ensures flawless presentation and places the production far above the average. This picture will get over anywhere on sheer merit."

"The THREE MASKS"

THE PEOPLE,
Sept. 16, 1923:—

"A very strong picture of love and vengeance, and carries a dramatic idea to a perfect, if tragic, conclusion."

THE MORNING POST,
Sept. 17, 1923:—

"It is when films like 'The Three Masks' turn up that hope for the future of the film industry is born anew."

GO OUT ON HOME-MADE PRESENTATION

THESE TWO FILMS WILL ENHANCE YOUR PRESTIGE AND BOX-OFFICE RETURNS.

GENERAL KINEMA FILMS LIMITED

Telephone: Regent 3,000 (2 lines.) **197 Wardour Street, LONDON, W.1.** *Telegrams: "Nunbeter, Westcent."*

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A ROMANCE of HEARTS and SWORDS in the glamorous days of Old France when famous beauties of the most dazzling court of all Europe played at love and intrigue, and bold cavaliers plotted for thrones and braved death for a kiss and Milady's smile.

Joseph M. Schenck *presents*

NORMA TALMADGE

in "ASHES of VENGEANCE"

By H. B. Somerville.

Personally directed by FRANK LLOYD

A First National Picture

FIRST NATIONAL PICTURES

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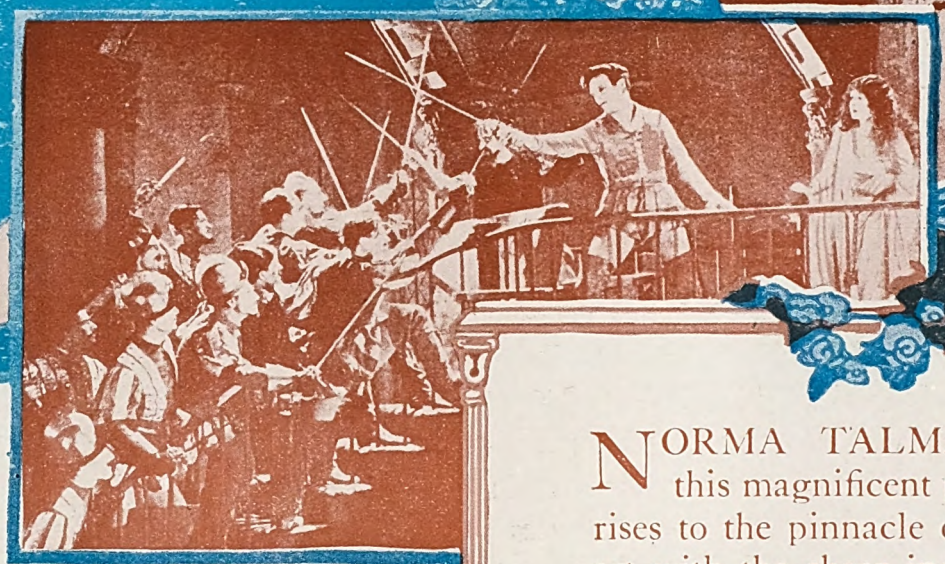
Unrivaled in spectacular splendor



NORMA TALMADGE, in this magnificent production, rises to the pinnacle of dramatic art with the sheer inspiration of unfaltering genius.

In "Smilin' Through" her art brought a message of happiness to hundreds of thousands; in "The Eternal Flame" she fathomed the depths of a woman's heart; in "The Voice from the Minaret" she breathed the tragic soul-cry for love of a neglected wife.

In "Ashes of Vengeance" she paints in scenes of vivid fire the yearning passion of a woman for a mate denied her. She portrays a woman's tenderest and deepest emotions with a delicacy, a deftness and a surety of touch that makes the character breath with the breath of life.

Her fine artistry is matched only by the massiveness of the settings, the gorgeousness of the costuming, the thrilling, tensely dramatic story, and a cast that is superb. And Frank Lloyd, the director, lifts you into the atmosphere of Old France with one bold sweep and holds you with a compelling, cumulative tension straight to the story's close.

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Unparalleled in dramatic power

NORMA TALMADGE *in* ASHES OF VENGEANCE

A First National Picture

FIRST NATIONAL PICTURES

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PREMIERE RUNS

OF THIS PICTURE SUPREME ARE SCHEDULED SHORTLY FOR

LONDON
BIRMINGHAM—CARDIFF
GLASGOW—LIVERPOOL
LEEDS—MANCHESTER
BRISTOL—NEWCASTLE

Giving Exhibitors every opportunity to view this Magnificent Drama-Romance as actually presented to

PAID ADMISSION AUDIENCES.

Ask your Local Branch.

The Press Unanimous.

"It is the last word in gigantic and picturesque drama."—*New York Times.*

"Massive—gorgeous—beautiful—magnificent."—*New York World.*

"It is hardly sufficient to say it is marvellous. It's a masterpiece in the full sense of the word."—*New York Daily News.*

"It sways the heart of every spectator."—*New York Sun.*

"A wealth of real thrilling drama."—*New York Herald.*

"Miss Talmadge radiant—the picture magnetic—a masterpiece."—*New York Journal.*

"Splendid—human and full of action."—*Chicago Tribune.*

"A magnificent production and one of the outstanding pictures of the year."—*Chicago American.*

"Stupendous is the one word that describes it."—*Moving Picture World.*

"A real audience picture."—*Motion Picture News.*

"Magnificent—one of the greatest ever shown on the screen. Miss Talmadge is superb."—*Exhibitors Trade Review.*

Norma Talmadge in "Ashes of Vengeance"

A First National Picture

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Trade Movements in the Midlands.

British Film Week Preparations—Coun. McDonald's Bereavement —A Leamington Project—A Smethwick Benefit—An Official Send-off—Returning to Leeds—Among the Renters.

By our Birmingham Correspondent

JUDGING by the information I have gathered during my tour of the Birmingham renters' establishments of late, remarkable enterprise is being shown by exhibitors in all parts of the Midlands in regard to British Film Week. Support is by no means confined to the usual first run halls, for on all hands I hear that suburban and even rural exhibitors are booking all-British programs for the week. In features and short stuff alike there is a wide selection of films on offer, and British Film Week in the Midlands should prove as successful as in any other territory.

Councillor McDonald's Bereavement.

Many were the sincere expressions of sympathy extended to Councillor G. F. McDonald and his family on the tragic death of his son-in-law, Mr. Harold Miller Lake, which occurred on the 23rd ultimo. Mr. Miller Lake was District Superintendent of the Walsall Electricity Station, and was on his way there from Councillor McDonald's residence at Handsworth, where he and his wife were staying. In turning a corner on the Walsall Road, Great Barr, his machine skidded on the frost-bound surface, and he collided with a motor lorry. Mrs. Miller Lake is Councillor McDonald's eldest daughter, and she is left with a baby boy.

A Leamington Project.

While I am not at liberty to publish particulars as to the promoters of a scheme to provide Leamington Spa with a commodious and palatial kinema, I am in a position to state that negotiations are proceeding towards that end. The scheme provides for the demolition of a well-known hotel on The Parade in order to make room for a large and thoroughly up-to-date picture house.

A Smethwick Benefit.

The popularity of Mr. G. A. Guest among patrons of the Majestic Picture Theatre, Bearwood, Smethwick, was evident from the packed house on the occasion of his annual benefit performance. In addition to the usual film program, the feature of which was the Stoll production, "Guy Fawkes," admirable musical and vocal selections were given by well-known Midland artistes. The stars included Mr. Sidney Stoddard (baritone) and Mr. Percy Edgar, Birmingham's premier humorist, who is now known as "Uncle Edgar," director of the Birmingham Broadcasting Station.

An Official Send-off.

Coming to the activities of Midland renters the outstanding event is the official opening of the Birmingham Branch of Messrs. J. Springer, Ltd., the well-known equipment and accessories firm. A large number of exhibitors accepted the invitation of Mr. W. G. Thompson to visit 36, John Bright Street, a few evenings ago. Mr. W. J. Wright submitted the toast of "The Firm," and in wishing the new branch every success paid a tribute to the business abilities of Mr. Thompson. Responding, the latter said it was Messrs. Springer's aim to put a complete range of accessories on the market at a reasonable price, and to provide Midland exhibitors with an efficient service. In the near future the firm intended opening provincial depôts at Bristol and Cardiff.

Returning to Leeds.

After a brief stay in Birmingham, Mr. P. Dade, the manager of the European Co., is returning to Leeds again to take charge of the Yorkshire territory for his firm. His successor is Mr. Arthur Braithwaite, who has been outside representative on the Leeds staff. He is not unknown in the Midlands, for a few years ago he had charge of the General Film Co.'s interests here. Earlier in his career he was associated with Jury and Pathé Frères in Yorkshire.

European's Latest.

Mr. Braithwaite's principal offering is the much-talked-of production, "Merry-Go-Round," which will be released in January next. "Thundering Dawn," starring Warren Kerrigan and Anna Q. Nilsson, will have its first run at The Scala, Birmingham, in April, while the Priscilla Dean feature, "Drifting," has also been secured by Mr. Charles Williams for either the Futurist or The Scala.

Harold Lloyd's Latest.

Mr. Reg. Davis, sales manager of Victory Motion Pictures, tells me that with "Safety Last" having its premier run at The Futurist, exhibitors are inquiring concerning the next Harold Lloyd feature, "Why Worry." He is still taking bookings freely on "Woman to Woman," while the Fred Karno and "Our Gang" comedies are both producing good business.

An Ideal Note.

Next week Mr. Harold Boodson will invite exhibitors to trade shows of two new features. On Tuesday he will screen the Hepworth production, "The Naked Man," featuring Henry Edwards, at The Scala, while on the following day at The Futurist a selection of Ideal comedies will be screened. This series includes new Lloyd Hamilton comedies made in the D. W. Griffith's studios.

F.B.O.'s Latest.

Chatting with Mr. A. E. Wheeler at his successful trade show of "Montmartre," the passionate drama of old Paris, starring Pola Negri, on Sunday last, I learned that he will shortly be offering another Warner Screen Classic in "The Gold Diggers," featuring Happy Hampton. This will be followed by "Sodom and Gomorrah."

A Wardour Brief.

A capital series of dramas are now being offered by Mr. M. Lawton, of Wardour Films, Ltd. These feature Wallace Coburn in two-reelers with settings in the Great North-West. He is doing well with "My Dad," starring Johnnie Walker, and "The Third Alarm."

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GREAT

"IDEAL"

present

FAY COMPTON

in a Towering Drama of

A QUEEN WHO WAS JUST A WOMAN

The LOVES OF MARY QUEEN OF SCOTS

(DENISON CLIFT ART PRODUCTION).

IDEAL FILMS, LTD.,

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BRITISH FILM WEEKS.

NEWSPAPERS' WONDERFUL WELCOME TO "THE LOVES OF MARY QUEEN OF SCOTS."

London Papers

The DAILY GRAPHIC.—"PERHAPS THE MOST BEAUTIFUL FILM EVER MADE IN ENGLAND."

The WESTMINSTER GAZETTE. — One's INTEREST IS GRIPPED AND HELD TO THE LAST."

The NEWS OF THE WORLD.—"A really wonderful picture. THE DRAMA GRIPS ONE FROM ITS BEGINNING TO THE VERY END."

The SUNDAY PICTORIAL.—"A film beautiful in every respect."

The TIMES.—"'The Loves of Mary Queen of Scots' is one of the best British films yet produced. It brings to the screen A STORY WHICH APPEALS TO THE IMAGINATION OF MOST PEOPLE."

The REFEREE.—"One of the most beautiful films ever made."

The DAILY EXPRESS.—"The finest backgrounds ever seen on the British screen. . . . The personality of Miss Fay Compton takes firm hold with an effect that MAINTAINS THE AUDIENCE SPELLBOUND."

The WEEKLY DISPATCH.—"In a performance of rare beauty Fay Compton makes a bewitching heroine."

The DAILY NEWS.—"STRONG HUMAN INTEREST . . . . . Splendid acting of Fay Compton."

The MORNING POST says:—

"THE BEST BRITISH FILM YET SEEN."

W. G. FAULKNER, in his "Film Reviews," says—

"VERY GOOD ENTERTAINMENT."

The DAILY TELEGRAPH says—

"A COMPELLINGLY HUMAN STORY."

Provincial Papers

The GLASGOW HERALD.—"THE FILM WILL MAKE AN IMMEDIATE AND STRONG APPEAL. . . . . It is another testimony to the high standard set by those engaged in the British film industry."

The GLASGOW BULLETIN.—"I PREDICT GREAT POPULARITY FOR THE FILM."

The SUNDAY CHRONICLE.—"It is one of the best films yet made in a British studio. . . . Fay Compton is splendid as Mary Queen of Scots."

The YORKSHIRE EVENING PRESS.—"Preserves that atmosphere of storm and drama inseparable from Mary's picturesque and tragic life."

The SOUTH WALES ECHO.—"A MASTERLY AND IMPRESSIVE PICTURE."

Trade Papers and Viewers

The FILM RENTER.—"SHOULD HAVE A WIDE APPEAL. . . Fay Compton's greatest triumph."

The BIOSCOPE.—"Elaborately staged production. Throughout the film the eye is constantly charmed. . . . THE DRAMATIC INTEREST RISES RESPONSIVELY TO AN IMPRESSIVE CLIMAX."

The CINEMA.—"THERE IS NO LACK OF DRAMATIC ACTION. . . . Reaches a uniformly high level of entertainment."

BOWLER REED.—"HUMAN DRAMA. . . . The studio sets must have cost a fortune. . . . The casting is inspired. . . . A remarkable film."

76/78 Wardour Street, W.1.

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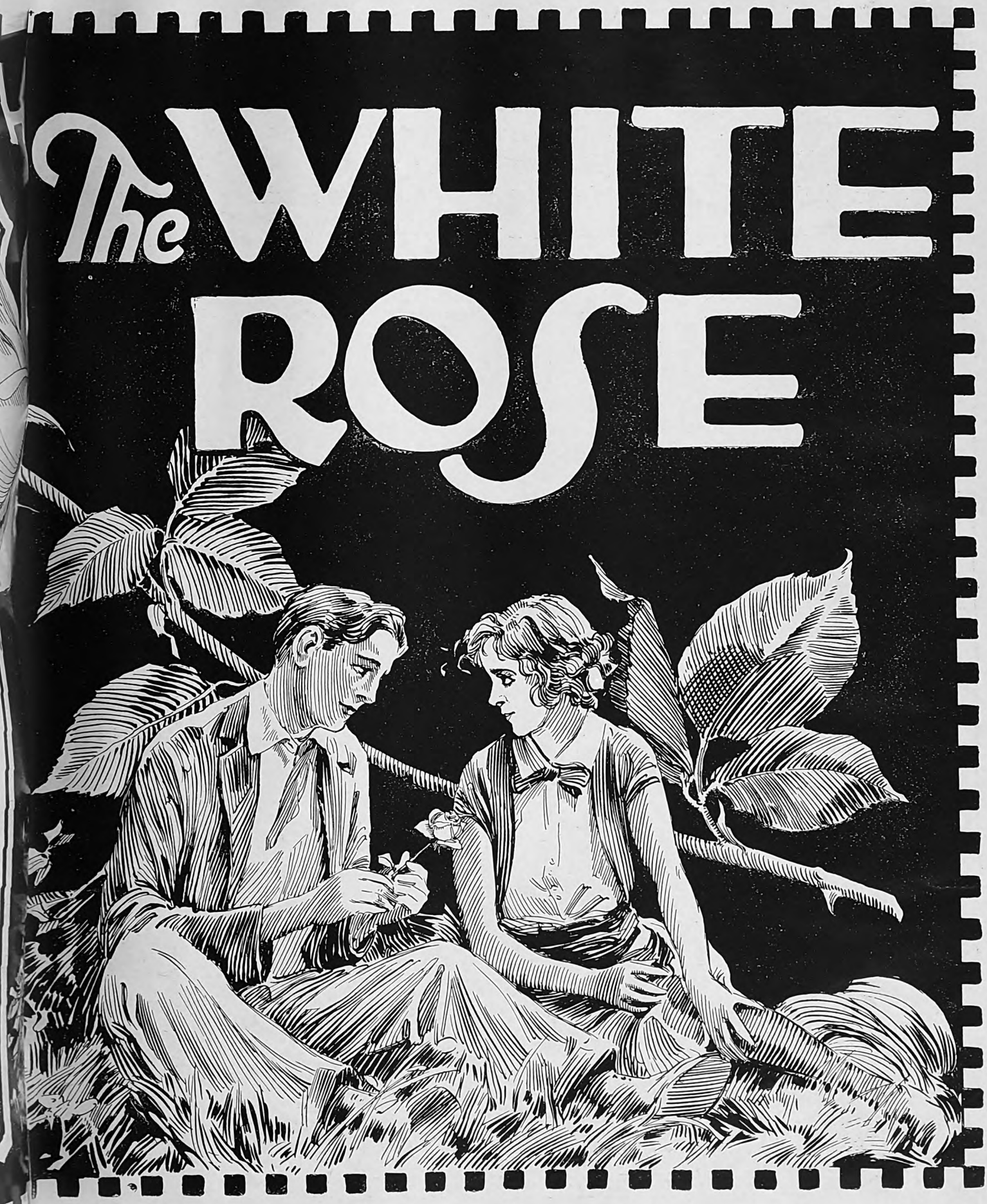
The WHITE ROSE



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NEWS AND NOTES FROM NEWCASTLE

(FROM OUR OWN CORRESPONDENT)

A BIG push is in progress in the territory to make the British Film Week a success. Mr. F. W. Morrison, of Triangle Plays, in the course of a conversation the other day, stated that the enthusiasm created at the luncheon attended by the Prince of Wales has spread amongst the trade, and renters have already found the effect of it in the numerous inquiries they have received for British films.

British Boom.

Mr. William Walker, who is handling Messrs. Granger's, Messrs. Butcher's, and Moss Empires' films, also states that there has been a boom in British productions, and there was a good attendance at the trade show of Messrs. Butcher's "In the Blood." Mr. Walker has also sent out a circular to the exhibitors enclosing the titles of a number of pictures that will be available for British Film Week. In the circular he points out the necessity of exhibitors raising the enthusiasm of their patrons for British films, and that the results depend upon the lead set by the showmen.

Cheaper Pictures.

"This British Week," continues Mr. Walker, "does not mean that we are going to show British-made films for one week only. Its real object is to support British producers and thus enable them to place on the market pictures that will compete with any country. The more money we can keep in this country, the more it will enable producers to put out better subjects and eventually cheaper pictures. It would also enable the British to demand reciprocity with other countries, thus opening up a wider field for exhibition."

C.E.A. Northern Branch.

The members of the Northern Branch of the C.E.A. did not hold their usual meeting in November, but at the December meeting there will be a call for officers for the ensuing year. In view of the increased enthusiasm that has recently been infused into the branch it is expected there will be some competition for the various offices.

Entertainment Tax.

The General Election has come somewhat suddenly, but, nevertheless, the campaign for the abolition of the Entertainments Tax has not been forgotten. This matter is in the hands of the newly-formed Tax Abolition League. The local showmen are reminded that instructions in regard to the Tax Abolition and the General Election will be sent out by the League, and not by the General Council of the C.E.A. The hope is also expressed that these instructions will be given the fullest and foremost consideration of the exhibitors.

Walturdaw's Business.

A visit to the offices of Walturdaw elicited the information from the local manager, Mr. Reay, that "The Broken Wing" had been booked for first run in Newcastle to the Grainger Picture House, where it will be screened on December 10. A new projector has been installed by the firm in the People's Hall, Rye Hill, Newcastle.

Triangle Plays.

Mr. F. W. Morrison, of Triangle Plays, is busy with the firm's Big Four, "Lost in a Big City," "Temptation," "Jacqueline," and "The Broken Violin." The first three were screened to the trade this week, and good business resulted. "The Broken Violin" will be presented to the showmen on Tuesday, December 4, at the New Pavilion, Newcastle.

BRISTOL AND THE BARRING CLAUSE

FROM OUR OWN CORRESPONDENT

THERE was a very good attendance at the November meeting of the Bristol and West of England Branch of the C.E.A., held at the Chamber of Commerce on the 20th, George Rees, branch chairman, presiding.

The Provident Fund Scheme.

The Secretary read a letter from Head Office dealing with the P.R.S. and the advantages which members would obtain by applying for their licences through the Association. A pamphlet had been prepared for circulation, and every member would receive a copy.

Mr. Webber read another letter dealing with the question of the Benevolent Fund. The branches were asked, in the event of their members consenting, to give charitable performances during the coming months, and that 50 per cent. of the proceeds of such performances should be earmarked for the benefit of the Benevolent Fund. The Chairman said the matter of the Benevolent Fund was discussed at the last General Council meeting. The draft rules for the proposed Kinema Trade Provident scheme would be circulated to the branches, and he thought they could not deal with the matter until these came along. Members might bear the matter in mind and bring along any suggestions which they thought would be useful.

The Film League Lunch.

Mr. Rees remarked that the National Film League Lunch was a most successful function. He thought the whole of the British Film Industry would benefit. Other members who attended the lunch agreed with Mr. Rees, but one member thought that the affair had not received the amount of publicity which the promoters anticipated, and expressed the opinion that the matter of securing adequate Press publicity for the British Film Week was one which would have to be tackled, and suggested that the whole of the exhibitors in the country should combine for this purpose.

The Barring Clause.

The Chairman said that he had been asked to bring forward the matter of the Barring Clause, in connection with British Film Week. It was for them to decide whether, so far as Bristol was concerned, the Barring Clause should stand during British Film Week.

A. B. Atkinson said he thought that as an Association they could not pass any resolution regarding the Barring Clause. It was a matter which should be left to individual members.

G. H. Blackburn said the first-run houses would not have paid the prices they had agreed to pay for the films which they had booked if it had been an open market booking. No questions were asked by the renters when the pictures were booked, and the usual form of contract was signed. The meeting agreed that the matter should be left to individual exhibitors and renters.

Home Office Regulations.

The meeting approved of the suggestion that in future contracts a clause should be inserted providing that when exception to a film is taken by the local authorities the contract should be considered cancelled.

Mention was made of the excellent work done by the Committee of the General Council entrusted with the negotiations in connection with the Home Office Regulations, and on the motion of W. G. Spicer, seconded by F. G. W. Chamberlain, it was resolved that an expression of appreciation should be conveyed to the members of the Committee.

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Trade in the Yorkshire Territory.

Election Disturbing the Trade—European Staff Changes—A Frank Sunderland Presentation—Big Concert at Scala.

From our Leeds Correspondent

THE General Election is proving a rather disturbing element in many ways, and in all sections of the trade. Exhibitors are the first to complain, for election meetings are proving something in the nature of rival attractions to all classes of entertainment, and "houses" are being thinned down just at a time when one looks for extra business.

This has, indeed, a disturbing influence on exhibitors, who (although any commitments they may make now are only to be met four or six months hence), show a reluctance to do much business. In other cases the travellers find it difficult first to find or make appointments with exhibitors and then when they get "in touch" much time is wasted talking politics before getting down to business.

Politics Against Film-Hire.

For the time being, at any rate, the cry of "film hire must come down" has given place to claims for the respective merits of Free Trade and Protection, and too often the discussion wheels round to the effect of the respective policies on the supply of films and then, of course, back to the eternal question of prices. And so there's an argument in any case! There can be no doubt about the value of the FILM RENTER'S advice to keep the trade, and particularly the screens—which are the direct contact with the public—clear of politics. Pretty generally in Yorkshire, I believe that advice is being followed, the only matter in which members of the trade are taking a hand being perhaps in the loaning of motor-cars on polling day—which, of course, is not a very serious matter.

European Staff Changes.

There are more interesting changes to report on the renting side in Leeds this week. They concern the staff of the European Motion Picture Company, Ltd. First and foremost, Arthur Braithwaite, one of the Leeds outside representatives, who was formerly in Birmingham as manager of the General Film Renting Co., returns to the Midland city as manager for European. Ben Dade, who was formerly Leeds manager, and has recently done a spell in Birmingham, is back again as Leeds manager. Mark Thorpe, who has had charge of the Leeds Branch for a time, has gone to take charge of the Cardiff Branch. What a "Merry-Go-Round"!

Denham Well "In His Stride."

Mr. Leonard Denham, now settled as Yorkshire manager of First National Films, has taken to renting again much as a duck takes to water. He has now got well into his stride, and is arranging special presentations for a series of First National films. "Ashes of Vengeance" is the first due next week, and, thereafter, they will come along at the rate of about one a week. "The Bad Man," "Flaming Youth," "Black Oxen," "Pongola," and others too numerous to mention here and now. Under Mr. Denham the Leeds Branch of First National must be kept in touch with these days.

A Frank Sunderland Presentation.

Mr. Frank Sunderland, who, as previously and first reported in the FILM RENTER, recently resigned the general managership of New Century Pictures and has joined Astra Films, will, to-morrow (Sunday) be entertained at a complimentary dinner in Leeds by the staff of New Century Pictures, Ltd., in Wellington Street, along with the staffs of the various houses controlled by the New Century circuit. The function will be made the occasion for the presentation of a massive solid silver tea service, with lamp, stove, salver, and everything complete—a really gorgeous present and a very valuable memento of the regard in which Mr. Sunderland was held all round the circuit.

Ill-health and a Resignation.

The many newly-made friends of Mr. Ronald Tapply, who came down from Newcastle to be outside representative for Stoll Films in Sheffield and, later, in Leeds, regret exceedingly that ill-health has compelled him to resign his position with Stoll and go for a three months' rest on the South coast.

Mr. Ralph Hanbury, by the way, tells me he will trade show at the Scala Theatre next Tuesday "One Arabian Night," the George Robey film, with the famous comedian as Widow Twankey. "Sally Bishop," with Henry Ainley and Marie Doro, will be screened to the trade at the Majestic on the following Tuesday morning at 11 o'clock.

A Cinema Exchange Offer.

Mr. A. Moody, the secretary of the Yorkshire Cinema Trade Exchange, announces that he and his staff are in a position to carry out, for members of the trade, the addressing of trade show invitation cards, envelopes, circulars, etc., at reasonable charges.

Big Charity Concert at Scala.

The Leeds Cinema Guarantee Fund for Leeds charities has arranged a "bumper" Sunday concert at the Scala Cinema in Leeds to-morrow week. This by courtesy of Mr. William Greenfield and his directors. The concert at The Lounge at Headingley last Sunday, arranged by Mr. Leonard Denham, was first class. The Lounge orchestra, under Percy Harper, the Headingley Wesleyan Male Voice Choir, a quartette, a boy violinist, three vocal soloists, and Mr. W. Wigglesworth, the resident organist, gave a fine and wonderfully varied program.

"Whom the Gods Would Destroy."

Booth Grainge, of Mercury Films, the well-known Leeds independent renter, tells me that while "Whom the Gods Would Destroy" was showing in Hull the other week a huge poster advertising the film was blown down and fell on a passing motor-car—without injuring the occupants! Mr. Grainge has another very attractive film, "Stolen Moments," and exhibitors may watch for the announcement shortly of another big money-maker.

"Blue Lagoon" Presentations.

Leonard Denham at the Headingley Lounge contrived another special musical presentation for "The Blue Lagoon," including the "Blue Lagoon Waltz" and Hawaiian music, arranged as vocal and orchestral accompaniment with a choir of fifteen voices. Harry Carter, of the Crescent Cinema, Dewsbury Road, with Mr. R. Johnson, his musical director, has also arranged a musical presentation for "The Blue Lagoon."

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Round the Manchester Trade.

THE WEEK'S ACTIVITIES IN THE NORTHERN CENTRE

Lancashire Halls and the Election—Record Crowd for "Chu-Chin-Chow"—A Walturdaw Novelty—Three New Branches for Marks' Films—Blakeley Attractions.

By "THE FILM RENTER" REPRESENTATIVE

LANCASHIRE is proving itself again the storm centre of politics during this election, and the majority of showmen will, no doubt, be glad when next Thursday has come and gone. The rival attractions of political meetings, and the tour of a certain political star artist through the county have tended to diminish somewhat the lure of the kinema, with the result that "indifferent business" has become the almost universal plaint. Comparatively few houses in the territory have been given up to politics on any night during the campaign—though there were rumours a week ago of a well-to-do Labour candidate who promised an agent that he would hire six picture halls in a certain district near Manchester if his candidature were adopted. As, however, there was "nothing doing," the halls in question continued their programs without interruption.

New Comedy-drama from Fuller's

Despite the prevailing fog of last Saturday, record business was done at the Royal with "Chin-Chin-Chow"—a state of affairs which would be particularly gratifying to Mr. Joe Fuller, who is handling that production in these parts. Mr. Fuller is trade showing what he describes as one of the greatest comedy-dramas he has ever seen, viz., "Smashing Through," at Manchester and Liverpool next week. This film features Johnny Hines and Doris Kenyon. It will be seen at the Gaiety in the city on Friday, and at the Palais de Luxe, Liverpool, on Wednesday, both shows at 11 a.m.

Marks Branching Out.

Marks Films, with headquarters in Manchester, are now getting fixed up in all the Northern and Midland territories. Last week we recorded the fact that the firm had opened a branch at Birmingham under Mr. Neville. Mr. Charles Haigh is in charge of Liverpool bookings, and a new Yorkshire centre at Leeds has now been started with Mr. J. S. Metcalfe as manager. In each of these four towns trade shows will be held next week of "Who Am I?" the second on the new program of Marks Films displayed on the company's ten-page advertisement which appeared in our issue of a week or two ago. The following are the theatres, dates, and times: Manchester, Gaiety, Tuesday, December 4, at 11 a.m.; Liverpool, Futurist, December 5, at 11 a.m.; Leeds, Cinema Exchange, December 6, at 11-40 a.m., and Birmingham, Scala, Sunday, December 9, at 7 p.m.

THE LAST WORD IN PROJECTORS!

The "SPRINGER" Price £55 0-0.

Or complete with all accessories, including KINEMA MIRROR ARC LAMP, Motor, Starter, Lenses, Tools, etc. - **£77-2-6.**

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'Phone: 9023 City. N. Manager: E. W. HORDER
LONDON: 91, SHAFTESBURY AVENUE, W.1.

Blakeley's Samuelson, and Napoleon Films.

The firm of J. E. Blakeley announce the interesting news that they have followed up their capture of the Samuelson "different" racing drama, "Afterglow," which played successfully at the Piccadilly last week, by acquiring Samuelson's newest production, "A Couple of Down-and-Outs." This was well received by trade audiences in both Manchester and Liverpool last week. It unfolds a post-war story in which love, sentiment and humour are happily blended and into which are introduced some realistic war scenes. "This England," the Napoleon interest film, depicting historic scenes in England, Scotland and Wales, with novel photographic effects, has also been acquired by Blakeley's. These are but two of the notable additions they have made to their list of "goods."

A New Serial.

Another, which will be on view at the Piccadilly, Manchester, on Wednesday next, and the Palais de Luxe, Liverpool, on Tuesday, is the 15-reel serial "The Branded Four," starring two great serial favourites, Ben Wilson and Neva Gerber. Blakeley's have acquired also a host of two-reel Western and domestic dramas featuring well-known stars.

Walturdaw and "Mothers-in-Law."

Among the many local trade "change-overs" noted last week, we omitted to mention that Mr. P. A. McLoughlin, for a long time connected with Stoll's as outside representative, has now joined Walturdaw's in the same capacity. Mr. McLoughlin is, of course, one of the best-known film men on the Deansgate "Rialto" ("where the merchants most do congregate"), and his association with the Ducie Street firm should go a long way towards assisting Mr. Harcourt Barker, Walturdaw's Northern chief, in bringing that company's productions into the limelight. "Mothers-in-Law" (reviewed elsewhere in the FILM RENTER this week) is the latest Walturdaw attraction to be put before the trade. It has special merits, and is calculated to make a special appeal to a branch of the domestic ménage which is—in the abstract, if not actually—treated with more ridicule than respect.

Historical Drama with Big Story.

Exhibitors who are looking for a film containing a superb spectacle and a striking story combined should on no account stay away from the trade show of the Moss Empires' latest acquisition, "Marie Antoinette," which Mr. E. B. Hyde is holding at the Theatre Royal on Tuesday next. It is not often that an historical drama with big sets can boast in addition a strong, holding, human narrative, but it is claimed that "Marie Antoinette" is such a production, and that Lancashire showmen need have no fear of booking it on account of any local prejudice against "costume" plays. Mr. E. B. Hyde, of Primus, has not been making much of a stir lately, but we understand that, with "Marie Antoinette," he is now striking out with a number of first-class propositions.

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CORRESPONDENCE

BRITISH PRODUCTION AND BRITISH PROJECTION.

To the Editor of the FILM RENTER.

SIR,—It is only during the past week that the British film industry received its greatest impetus since its inception. But it seems in retrospect, that while H.R.H. the Prince of Wales, and all the other highly qualified and competent speakers added their quota to stress the importance of anything calculated to promote the growth of British trade, in view of all that was said concerning British production, no single word concerning British kinematograph equipment was uttered. Not only can British producers rank with the best, but British machinery is among the finest.

Let us, therefore, ally the two—British production and British projection.

Yours faithfully,
SIDNEY L. BERNSTEIN.

197, Wardour Street,
(Oxford Street End), London, W.1.
November 26, 1923.

"A COUPLE OF DOWN AND OUTS."

To the Editor of the FILM RENTER.

SIR,—In your review in your issue dated November 24, of our production, "A Couple of Down and Outs," you distinctly state on page 38 that "Some real war pictures have been used as a background, against which some specially made scenes have been arranged."

We emphatically deny that any topical film was used in this picture—every inch of which was produced by us at Aldershot and in Belgium. We consider that it is very damaging to us for the exhibitors to be led to believe that we have used topical war films to make up our production. We can bring proof from members of the Army Council, who gave us permission to make these scenes, and also the commanding officers in charge of the troops who took part during the filming of these scenes.

We must ask you to publish a denial in your next issue, as otherwise it is likely to cause us considerable loss.

Yours faithfully,
NAPOLEON FILMS, LTD.,
S. W. SMITH, *Director.*

28, Denmark Street,
Charing Cross Rd., London, W.C.2.
November 24, 1923.

[This matter is referred to among our "By the Way" notes.—ED., FILM RENTER.]

DISTINGUISHED SPECTATORS VIEW "THE HOTTENTOT."

ON Wednesday last representative members of the Worshipful Company of Loriners, of which body Ralph J. Pugh is a member, attended a private presentation of "The Hottentot." Among the invitees were Alderman Sir Louis A. Newton, Sir E. Marshall-Hall, K.C., Sir Alfred Butt, M.P., Major A. J. Gale, O.B.E., Messrs. E. A. Walford, James Bishop, — Sennett, H. B. Spaul, W. Hardy King, G. T. S. Tranter, T. Richards, J. R. Brough, W. H. Gardner, C. J. Nicholls, J. Lusty, D. Hone, L. A. Harward, T. A. Blane, Alderman H. J. Newman, G. R. Allison, J. S. Holland, Joseph Sawyer, H. Holton Sturges, F. C. Bennett, A. H. Baber, Cumberland Clark, Clement Cross, R. W. Coan, W. J. Repard, H. B. Hays, T. R. Higgins, F. A. Harper, H. W. Langley-Smith, E. W. Matthews, G. J. Moojen, G. H. Nicholls, S. A. Newton, H. J. Pain, H. Shirreff, G. W. Hollands, T. M. Dron, F. T. Binns, C. E. Wybrown, and Dr. J. Dixon.

CORRESPONDENCE—Contd.

A DISCLAIMER.

TO THE EDITOR OF THE "FILM RENTER."

SIR,—In your issue of the 24th inst. I notice that you refer to Mr. Leonard Denham as being the owner of the Theatre Royal, Bradford. I wish to point out that Mr. Denham has no connection whatever with this picture house.

Yours faithfully,
WILLIAM E. BERRY, Director.

November 26, 1923.

Keep Early Dates for

THE MAN THEY COULD NOT HANG

The Public Will Fight for it.

ROUND THE MANCHESTER TRADE—*continued*

Pola Negri in "The Cheat."

Though it may be a little premature to discuss it, it is extremely interesting to note that Famous-Lasky propose holding in the near future a trade show of an entirely new version of "The Cheat," in which the principal part will be taken by Pola Negri. Northern exhibitors have very pleasing recollections of the drawing powers of that great George Fitzmaurice production which, starting as a film, was adapted later as a play, then an opera, and subsequently a novel. "The Cheat" was an enormous popular attraction in its original form; and the announcement that Pola Negri will be seen in the revised version should do much to direct public attention to it again when it is released.

Kinema Ball at Blackburn.

A big kinema ball has been arranged to take place at Blackburn on November 30. Two of Britain's foremost stars—Victor McLaglen and Marjorie Hume, who played the leading rôles in the Granger-Davidson all-British production, "M'Lord o' the White Road," which has been accorded a wonderful reception throughout the country, will personally appear, and they have consented to act as judges in the costume competition. Mr. Arthur Backner, Granger's London manager, will also be present at the ball.

The Sports' Association.

The annual meeting of the Manchester and District Kinema Sports' Association will take place on December 7 at 3 p.m., at the Grosvenor Hotel, Manchester. Despite the unfavourable weather experienced during the summer months, which greatly interfered with outdoor amusements, particularly cricket and tennis, the Association has had another good year, and there is still a satisfactory balance at the bank.

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FEATURING

JOSEPH SWICKARD

(famous for his Acting in "The Four Horsemen of the Apocalypse")

"WHO AM I" is a Strong Emotional Drama

which no really Go-ahead Showman should miss seeing.

Provincial Trade Shows

MANCHESTER:
Tuesday, Dec. 4, at the Gaiety (11 a.m.)

LIVERPOOL:
Wednesday, Dec. 5, at the Futurist (11 a.m.)
(Mr. Charles Haigh in attendance.)

LEEDS:
Thursday, Dec. 6, at the Cinema Exchange (11-40 a.m.). (Mr. Metcalfe in attendance.)

BIRMINGHAM:
Sunday, Dec. 9. at the Scala (7 p.m.)
(Mr. Neville in attendance.)

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HE MEN NOT AFRAID
THRILLS AND SMILES
THAT'S THE STORY

"PUTTING

FEAT

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TRADE

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Kinema Activities in Liverpool Area

Exchange Enterprise—First Runs for Granger and European Specials—The Social Side—Popularity of Ideal Films—Pictures at Olympia

From our Liverpool Correspondent

AT the time of writing no collective decision had been come to amongst the local kinema fraternity as to the attitude to be adopted towards candidates in the present General Election on the question of the Entertainments Tax. It was generally thought that a meeting of the North-Western Branch of the C.E.A. would have been convened ere this to consider the matter, but it is probable that a lead is being awaited from London.

A Singing Conductor.

In connection with the engagement this week at the Belmont Picture House, Liverpool, of the picturised version of Vere de Stackpoole's well-known novel, "The Blue Lagoon," Mr. F. W. Locke, who is the leading light in the conduct of this, as also other popular kinemas in the area, showed commendable enterprise by specially engaging the singing conductor, Mr. Teddie Porter, to direct his own synchronised musical setting of the film. Arrangements were also made for Mr. Porter to make a feature of his novelty orchestral interlude, entitled "Christmas Melody Fox-Trot," which he successfully introduced to London audiences during his recent engagement in the capital. The regular Belmont orchestra was specially augmented for the occasion, and realistic storm scene effects contributed much to the successful presentation of the picture.

A New Broom at the Exchange.

At a meeting last Tuesday of the recently-formed new Board of Directors of the Liverpool Kinema Exchange, Mr. J. McHale, of the prosperous New Premier Picturedrome, in the Old Swan district of Liverpool, was voted to the chair for the ensuing year. Mr. McHale is possessed of an engaging personality and great energy, and it is certain that he will not spare himself in his efforts to make the Exchange a success, both socially and financially. At the same meeting an enterprising decision was come to in the matter of arranging attractive terms for the holding of trade shows in the Exchange theatre. This matter is fully dealt with on another page of this issue in the form of a letter from Mr. Locke, who is one of the most enthusiastic members of the institution.

"Tales of Hoffmann" at the Trocadero.

Arthur Leslie has effected first run, in the Merseyside territory, of the Granger-Vita production, "Tales of Hoffmann," at the Trocadero, Liverpool. During immediately following weeks the film will be exhibited at kinemas in the various zones in this area. When the film was trade shown at the Liverpool Futurist recently the services of a special orchestra were requisitioned, and Mr. Whitehouse, a well-known conductor, travelled specially from London to direct the music.

Kinema "Kick-ups."

Several social events, mostly in the form of dances, are being arranged just now in connection with the local kinema trade. Picturesquely described as a "Wolves' Howl," a dance is being promoted under the auspices of the Liverpool Lodge of the Wolves, and will be held, probably at the Midland Adelphi Hotel, during the course of the next month or so. Amongst the prime movers in the matter are Wilf. Rawson (local manager of Wardour Films), Mr. J. Holmes, of the Gainsborough Picturedrome, Bootle, and Mr. Douglas Munroe. The proceeds will be devoted to the benevolent fund existing in connection with the Wolves, and, should the results of the first "Howl" held in connection with the Liverpool Lodge justify it, the function will, it is hoped, be made an annual one.

Gordon Dartnall and the local staff of Fox's are, in conjunction with Messrs. H. D. Nisbet, Myer Marks, and Harry Goodman, of Famous-Lasky's Liverpool office, arranging a dance on similar lines to that held in the Embassy Rooms, Liverpool, this year. The event is to be called a "Fox Cinema Carnival," and it will be held in the Midland Adelphi Hotel on a date to be fixed, and, as at present intended, about the middle of January.

Next Friday, December 7, a masked kinema ball, the prime promoter of which is Mr. Ted Holmes, of the New Victory Kinema, Walton, will be held in Claremont House, Everton Road, Liverpool. Bert Williams's syncopated dance band has been specially engaged for the occasion.

Popularity of Ideal Films.

The special feature of the opening program at the new Victoria Picture Theatre, Walton, was the Ideal film, "Harbour Lights," for which, notwithstanding the fact that it has now been "on the road" for a considerable time, there seems to be as big a demand on the part of the public as ever. During the coming year patrons of this new hall will be afforded many opportunities of seeing Ideal and Hepworth pictorial fare.

New Lloyd Hamilton Comedies.

Exhibitors will doubtless be pleased to hear that a new series of two-reel films are being issued by the Ideal Company under the name of "Ideal Comedies." The first four of the series will be trade shown locally at the Futurist on December 12, including "The Optimist," featuring Lloyd Hamilton. Mr. F. W. Ingram, Ideal's Liverpool manager, states that he has recently been well-nigh inundated with inquiries for more comedies of the Lloyd Hamilton type, a demand which, no doubt, the new output mentioned will supply. These comedies will be available for public exhibition in the new year. The present intention is that there will be a continuous supply of these two-reelers until further notice. Local viewers were afforded an opportunity on Tuesday this week of witnessing an exhibition of the Hepworth picture play, "The Naked Man," at the Palais de Luxe, but before the event Mr. Ingram had negotiated a number of contracts on the film.

Extension of European Offices.

So rapidly has the business of the European Motion Picture Co. developed in this territory that the premises in Central Building, Islington, have been found totally inadequate, so far as accommodation is concerned. Arrangements were consequently made to take in a considerable space at the back of the present offices, and certain members of the staff were duly

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Trade Shows at Liverpool Exchange

Many New Facilities Offered to Renters.

CHARGE OF THREE GUINEAS FOR A MORNING SHOW

From our Liverpool Correspondent

ON behalf of the Liverpool Kinema Exchange Mr. F. W. Locke has written a letter calling attention to the facilities now offered to renters for the holding of trade shows in the Exchange theatre.

"Our fees," he writes, "have been drastically revised as follows:

Morning trade shows with pianist, three guineas;

Afternoon trade shows, two guineas.

Renters requiring the services of an orchestra can either engage their own musicians, or can be supplied by the Exchange at bare cost."

The letter proceeds as follows: "In the event of two trade shows being on the one afternoon, the renter who has first booked the theatre will take precedence in order of showing. The theatre is cosy, and comfortably seated with one hundred tub chairs, more than sufficient to accommodate all the exhibitors in this territory. The projection is quite equal, and in many cases far superior, to that of the city houses, with the added advantage of efficient service of tea and light refreshments, if required. The Kinema Exchange is in pressing need of support from the renting side of the industry, and the directors hope and trust that this support will be readily forthcoming at the low rates now quoted, in return for which an influential body of exhibitors, interested in the Exchange, have pledged themselves to reciprocate by personally attending the shows held at the Exchange.

"The attention of renters is directed to the advantage of holding an afternoon trade show at the Exchange, at such a moderate fee, in addition to a morning show at a city house where such may be thought necessary. By this means the exhibitors who have been to an opposition show in the morning will be able to see another renter's picture in the afternoon. Unity is strength. Therefore, a combination of renters and exhibitors should surely produce results beneficial to all parties concerned.

"The new Board of Directors, at a meeting held on Tuesday, unanimously elected Mr. J. McHale, of the New Premier Picturedrome, Old Swan (Liverpool) as chairman for the ensuing year. Under his guidance, and with the active support of a loyal and enthusiastic body of colleagues, the Kinema Exchange directorate look forward hopefully to a brighter future, socially and financially, and to establishing the Exchange on a firm foundation as the only rendezvous open to all who are interested in this great industry of ours in the Liverpool territory."

KINEMA ACTIVITIES IN LIVERPOOL AREA—*Continued*

installed in the extension at the beginning of the present week. A new office has been made for Mr. Arthur Sydney, the local manager, and in every respect the extended establishment is worthy of the firm and the volume of business it handles.

First Run of "The Merry-Go-Round."

A number of Liverpool and district exhibitors availed themselves of an invitation from the European Motion Picture Co. to make a trip to London for the purpose of witnessing a performance at the Empire Theatre of "The Merry-Go-Round." Amongst others who did so were Mr. Alfred Levy, of the Scala and Futurist kinemas, Liverpool; and Alderman E. Trounson, of the Coliseum, Southport. The result has been forthcoming in the arrangement of first runs of the film at the Futurist, Liverpool, and the Southport Coliseum. Mr. Sydney is desirous of reminding exhibitors that there will be no trade show of "The Merry-Go-Round" in Liverpool. It will be exhibited at the Scala in exactly the same way as it is being put over in London, and also with similar effects in the way of music, etc.

Travel Picture at Olympia.

The vast Olympia, Liverpool, has again been given over to the pictures this week, the attraction being the Lowell Thomas Travelogue, "Through Romantic India." The film is aptly described as "two hours of the cheapest travel in all experience." It was advertised to be shown once nightly, with matinees on Wednesday, Thursday, and Saturday. The exhibition is accompanied by an interesting travel story.

The Cabaret Orchestra.

Conducted by the well-known local violinist, Mr. D'Arcy Ferrand, the Cabaret Orchestra, by which the instrumental music is now provided at the Liverpool Trocadero, is proving a great success, and the speciality interludes are much appreciated by patrons.

FILM FINANCE

SETTLEMENT OF ACTION

THE action of Famous Pictures, Ltd., v. British Famous Films, Ltd., was disposed of by Mr. Justice Shearman in the King's Bench Division on Thursday week. Mr. Cartwright Sharp, for the plaintiffs, said that the action was brought to recover £6,000, the balance of the purchase money for the plaintiffs' undertaking under two agreements. Defendants had purchased the undertaking for £28,000 and certain shares in August, 1919. Under the agreements £22,000 was to be paid in cash and the balance of £6,000 by three instalments of £2,000 each. Those instalments had not been paid.

Mr. Joseph Charles Sherrott, accountant and liquidator of the plaintiff company, gave evidence supporting Counsel's opening, and in default of any appearance for the defendants His Lordship entered judgment for the amount claimed with costs.

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"SALLY BISHOP"—A SUNDAY PRESENTATION

SUCCEEDED BY A BIG STOLL DINNER.

ON Sunday, December 9, at 8-30 p.m., the Stoll picture production of "Sally Bishop," adapted from the famous novel by E. Temple Thurston, will be given a special presentation at the Alhambra Theatre. This is believed to be one of the very finest pictures Stoll's have ever made—a picture which should have a universal appeal by reason of the very human qualities of its story, as well as by reason of the fine acting of its all-star cast and the excellence of Maurice Elvey's work as its producer.

A tremendous demand for seats at this special presentation is anticipated, and exhibitors and other members of the industry who desire to be present would do well to make early application for tickets.

On Monday, December 10, following the semi-annual Convention of the Stoll Film Co., Ltd., a dinner will be given at the Savoy Hotel, at which a number of distinguished people will be present. At this dinner, Jeffrey Bernerd, managing director of the Stoll Film Company, Ltd., and joint managing director of Stoll Picture Productions, Ltd., will outline the policy of the two firms, and a number of other important speeches will be made.

CARE IN PROJECTION.

IN furtherance of its efforts to furnish films in first-class condition to exhibitors, and in the belief that the latter, in their own interests, desire to co-operate in anything that will serve to this end, Associated First National writes to point out the extreme desirability, and perhaps necessity, of protecting the film during projection from the intense heat of the arc, where certain types of machines, fitted with mirrors and not using condensers, are employed. Observation tends to show that, where the screen is illuminated by means of apparatus fitted with mirror for the purpose of reflecting the arc crater to the gate of the projector mechanism, without the use of a condenser, intense heat is thrown on the gate and film, the latter suffering in consequence. Such high temperature tends, it is alleged, not only to buckle the film, which subsequently has the appearance of being out of focus, wholly or in part when next shown, but affects its working life by impairing the nature of the base. It is suggested that the placing of a piece of glass in front of the condenser aperture of the lamphouse in this type of lamp is advisable, with a view to retarding, as far as possible, the great heat passing to the gate, and, further, obviating any possibility of the film firing through accidentally travelling through the aperture and thus getting in contact with the arc lamp in the event of a break taking place.

Keep Early Dates for

THE MAN THEY COULD NOT HANG

The Public Will Fight for it.

ANATOLE FRANCE ON "MERRY-GO-ROUND."

FAMOUS FRENCH AUTHOR ON ITS POPULARITY.

EUROPEAN MOTION PICTURE CO., LTD., inform us that the great Empire Theatre success, "Merry-Go-Round," has already achieved record bookings in a very few weeks, this Universal Super Jewel being already booked to appear at twenty-four of the leading London houses on London release date, December 3. The popularity of Merry-Go-Round" as a box-office draw has now been vouched for by no less an authority than the famous French author, Anatole France, who writes of "Merry-Go-Round" as follows:

"'Merry-Go-Round' will last as long as mankind endures, because it responds to a deep-rooted instinct of childhood and youth, the desire for movement, the need for headlong speed, the secret longing to be borne away on the wings of delight, which is characteristic of all childish and virginal hours. We of riper years regard these machines with apprehension. We are all on thorns lest the slightest shock should stir some dormant symptom into activity. But in the divine merry-go-round age every bump calls forth a rapture."

All of which helps to explain the fascination of "Merry-Go-Round," which has been booked to appear on release date at Marble Arch Pavilion; Shepherd's Bush Pavilion; Coronation, Manor Park; the West End Cinema; Pavilion, Lavender Hill; King's Picture House, Chelsea; The Rivoli, Southend; Shaftesbury Avenue Pavilion; The Tower, Peckham; Coliseum, Harrow; and sixteen other picture houses in the London area.

A PLYMOUTH PRESENTATION

HARRY HARCOURT, manager of the Tivoli, Devonport, and Devon and Cornwall delegate to the General Council of the C.E.A., was presented last week-end with a gold watch to celebrate the sixth anniversary of his coming to the Tivoli. As in previous years Hal Fenton made the presentation on behalf of the patrons, and paid a tribute to Mr. Harcourt's capabilities and geniality. In returning thanks Harry Harcourt made special reference to the support given him when he was showing British films. Such productions, he said, had increased ten per cent. during the year, and he hoped next year he would be able to report they had increased another 30 per cent. By encouraging the production of British films they were helping to secure engagements for British artistes and employment for thousands of workers. In regard to the Entertainments Tax, he advised his patrons to interview candidates and impress on them that the time had come when this war tax should be repealed.

COMING VITAGRAPHS

ALBERT E. SMITH, president of the Vitagraph Company, while over here, secured the world rights of Rafael Sabatini's latest novel, "Captain Blood," a tale of the sea. We understand that production will begin shortly. Sabatini, of course, is the author of "Scaramouche"—also filmed. Vitagraph have negotiated with Charles E. Blaney for the filming of a number of his best stage successes. Blaney himself will direct them, and will, no doubt, concentrate on the amazing climaxes for which his plays are famous.

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NEW OXFORD THEATRE
FRIDAY NOV. 30,
at 3-0 p.m.

The Directors of Moss' Empires, Ltd., Cordially Invite the Trade and Press to witness the private exhibition of

DIANA KARENNE

in

MARIE ANTOINETTE

A FASCINATING STORY WITH
A WONDERFUL HEART APPEAL

PROVINCIAL TRADE SHOWS:

BIRMINGHAM	Scala	Sunday Dec. 2, at 7 p.m.
MANCHESTER	Theatre Royal	Tuesday Dec. 4, at 11 a.m.
NEWCASTLE	Empire Cinema	Thursday Dec. 6, 11.15 a.m.
LEEDS	Cinema Exchange	Friday Dec. 7, at 2-15 p.m.
GLASGOW	La Scala	Friday Dec. 7, at 11 a.m.

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AMERICA'S SERIAL STAR SUPREME, AND

NEVA GERBER

IN THE 15 EPISODE SENSATIONAL MYSTERY SERIAL

"The BRANDED FOUR"

SELECT SP PICTURES

Enormous Success at London Trade Show!

LIVERPOOL TRADE SHOW:
Palais de, Luxe, Lime St., Dec. 4, 11 a.m.
MANCHESTER TRADE SHOW:
Piccadilly Picture Theatre, Dec. 5, 11 a.m.

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London and Home Counties:
THE INTERNATIONAL CINEMATOGRAPH CORPORATION, LTD., 101 Wardour St., W.

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AUSTRALIA WILL BE THERE!

AN AUSTRALIAN DIGGER returning home after the war saw a film poster with the unaccustomed words,

"ALL BRITISH PRODUCTION."

The Shock was so sudden that he **Lifted his "Lid."**

"AUSTRALIA LIFTS HER LID"

to the **Picture Showmen** of Great Britain who are **Booking British Films**

AND PRESENTS A SUPER

THE SUN W

LEADING OPINIONS.

EARL STRADBROKE (Lieut.-Governor, Victoria):
"A truly wonderful picture."

PROFESSOR CAMPBELL (Director of Lick Observatory and Leader of Expedition):
"It is splendid. I am more than pleased with the picture."

LIEUT-COMM. QUICK (Commanding Transport, Royal Australian Navy):
"Congratulations of Navy on wonderful results."

THE "HERALD" (Melbourne):
"It is a long time since any picture has created so much interest."

THE "REGISTER" (Adelaide):
"This film is unique at once in scientific interest as well as in real human feeling."

PROFESSOR TURNER, F.R.S.:
"If the film interested the public as much as it had interested him and all his colleagues, it would be a great popular success."

HON. G. R. MURRAY, K.C.M.G. (Lieut.-Governor South Australia):
"A wonder film."

G. F. DODWELL, ESQ. (Government Astronomer, S.A.):
"A truly remarkable film."

THE "ADVERTISER" (Adelaide):
"The picture has a distinct historical, as well as scientific, value."

"THE MAIL" (Adelaide):
"Exceedingly interesting."

SIR FRANK DYSON (Astronomer Royal):
"I hope the film will have the great success it deserves . . . marvellous scientific accuracy."

G. A. ATKINSON ("Daily Express," London) at the luncheon following the trade show, spoke highly of the value of the "Sun Worshippers," and wished it all success and said it was "novel, interesting, and stimulating."

LEADING OPINIONS OF THE PRESS.

"THE BIOSCOPE":
". . . the vivid and striking pictures of the Australian Aborigines should grip the attention of most audiences . . . this film should be worth a place on the programme of any average middle-class and better class house."
". . . clean, healthy picture of a money-earning calibre. . . ."

Further Subjects for Release. February 4th, 1924.
"HINEMOA," A Maori Legend in 2 Reels. Enacted entirely b full blooded Maoris in New Zealand.

UNITED THEATRES & FILMS, LTD.,

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Great BRITISH FILM WEEK

WITH

BRITISH FILMS FOR BRITONS!

Britons to the Backbone,———Aussies to the core,
Give them British Pictures,———Give them more and more.

NOTICE TO SHOWMEN.

A Constant Diet of Foreign Films contributes to Mental Indigestion and film patrons will welcome the change afforded by an

ALL BRITISH MENU

AUSTRALIAN Production in 5 Parts, entitled :

ORS HIPPERS

Leading Opinions of the Press.—Continued.

"THE FILM RENTER AND MOVING PICTURE NEWS":
"... there is even a touch of excitement in the photograph showing alternatively the progress of the actual eclipse towards its climax ..."
"... the human touch is lent by the amazing manners and customs of the Australian Aborigines. ..."

"THE SKETCH":
"A fund of knowledge plus any amount of entertainment. ..."

"THE DAILY TELEGRAPH":
"... very attractive from a popular standpoint. ..."

"WESTMINSTER GAZETTE":
"... adapted to a popular audience."

"THE TIMES":
"... an interesting film record of an expedition to the desolate North-Western parts of Australia. ..."

"NEAR EAST":
"... hope that such films as 'The Sun Worshippers' will be sent Eastwards in increasing numbers .... how great an improvement it is on the ordinary 'love' film

"THE CINEMA":
"It was a very gratifying send-off to an Australian picture; one hopes that the wise motto of that land may be more than justified in its films over here, 'Advance Australia.'"
"... it certainly presents the story of the expedition to film the eclipse in a quite engaging manner. ..."

"KINEMATOGRAPH WEEKLY":
"... it was A. C. Tinsdale's great day, and if the success of the 'Sun Worshippers' is in keeping with its send-off it is going to do great things. ..."

"DAILY SKETCH":
"... promise for drama and effect to challenge the most elaborately constructed productions. ..."
"... highly interesting production from Australia."

"DAILY MAIL":
"... is blended with adventure and romance ..."

"THE FINANCIAL TIMES":
"A film of unusual interest."

"BRITISH AUSTRALASIAN":
"... London should not fail to see this film. It is full of interest. ..."

For ALL BRITISH WEEKS include :—
"A CAMERA MAN'S POT POURRI," Australian Series.
20 SINGLE REELERS released one weekly from February 4th.

52 SHAFTESBURY AVE., W.1.

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Commission Suddenly Decides to Prolong Paramount Query

Fuller's Wire from Capital Adjourns Indefinitely Government Case

By TOM WALLER

COUNSEL for Famous Players-Lasky, on the verge of preparing a defense for presentment within the following thirty days, did not attempt to conceal their surprise when, late on the night before the Federal Trade Commission had announced it would rest the plaintiff case, W. F. Fuller, chief of the Government probers, wired from Washington that the Commission had further evidence to enter on the recor[illegible] Concluding the examination of [illegible] pert witness Mr. Fuller left the [illegible] finishing touches for Attorn[illegible] lord Hawkins, and hurried [illegible] ted for the capital. Late [illegible] night Famous attorneys rec[illegible] word that the Government in[illegible]igation wa[illegible] incomplete. The [illegible] on Octob[illegible] 26 was abruptly ha[illegible] by Mr. Haw[illegible]s, announcing the [illegible]king of an indefi[illegible]te adjournment.

A belief ex[illegible]ssed that the protraction might h[illegible]e been due to the Commission fee[illegible] it had insufficient evidence to c[illegible]e its case at this time was disclai[illegible]d by an opinion voiced off the rec[illegible] by Mr. Hawkins. This was that t[illegible] Government was satisfied it has [illegible]ablished a case.

That the [illegible]xt place of the resumption of the [illegible]rial, which so far has been recorde[illegible] in many parts of the country, will [illegible] at Los Angeles, Cal., was expressed by Bruce Bromley, of the Famous le[illegible]al battery. There, it is believed upo[illegible] good authority, the Government ma[illegible] endeavor to ascertain the sentimen[illegible] of certain prominnent actors an[illegible] directors, whose standing in the ind[illegible]ry was the important point of sever[illegible] witness called during the last few da[illegible]s of the inquiry here.

Mr. Hawkins expressed [illegible]norance when these points were bro[illegible]ht to his attention. He said he did no[illegible] now when and where the trial will be [illegible]sumed, but was inclined to believe that the plaintiff side would be closed with the entering of a few stipulations upon the record.

Expenses of the litigation so far have totaled close to $500,000, [illegible] which both litigants are said to h[illegible] had an even break, with the he[illegible] burden possibly on the Govern[illegible] shoulder. It will mean at l[illegible] other $200,000 or more, i[illegible] vised, if the investigation [illegible] to the coast.

Since July last the [illegible] had six different la[illegible]

and up to the present date has had before it 152 witnesses, whose expenses incurred in railroad fare, etc., have had to be defrayed by the Governm[illegible] from an authe[illegible]ve source

Rates Warners First

Famous No Monarch, Says O'Reilly; Warners First in Season's Product

"Paramount does not dominate the market in the city of New York today," testified Charles O'Reilly, head of the Theatre Owners Chamber of Commerce at the Commission's last hearing. The chief official of the organization, embodying several hundred of Greater New York's most prominent exhibitors, rated Famous Players-Lasky as fourth on the list in grade and quantity of product this season. Warner Brothers comes first in this respect, according to Mr O'Reilly's opinion, followed by Goldwyn and then First National Paramount, in O'Reilly's estimation today has no monopoly of the movie mart.

A bitter attack against the block [illegible] was launched by the T[illegible] head in [illegible]urse of his test[illegible] predicted [illegible] erradicated it will, within the [illegible] few years, mean the survival of the fittest; in other words the big circuit owner will flourish at the utter ruination of the Independent exhibitor.

The buying power of the circuit prohib[illegible] the individual from purchasing a picture [illegible] with more money than he would take [illegible] the box office, declared the witness. [illegible] against house instead of buyer vers[illegible] was O'Reilly's sentiment for hittin[illegible] on the head for all around sati[illegible] insurance for the safety of eve[illegible] industry.

To solve the problem, the [illegible]ness frankly admitted th[illegible] could see on that horizo[illegible] stance would mean th[illegible] circuits and the prod[illegible] big customer for th[illegible] long run O'Reilly [illegible] method would n[illegible] money than th[illegible] for an exclusi[illegible] tre chain. A[illegible] tors of his [illegible] to pay [illegible] have p[illegible]

"Producers should not bow to Mr. Loew's slogan: I'm first run or nothing," exclaimed O'Reilly. He added that if they continue to do so it will eventually lead to the extermination of the Independents.

Two resolutions expressing adverseness to block booking system, as passed by the T. O. C. C. at an August meeting, were identified by O'Reilly and then entered into the record.

One attested opposition to the present s[illegible]tem of purchasing pictures while th[illegible] duction is only in the stage [illegible] tion. The desire to [illegible] the finish[illegible] the [illegible] individual sele[illegible] [illegible] instead of the compulsory [illegible] were other sentiments in[illegible] second approved draft [illegible] statement that during the [illegible] attendance in picture hous[illegible] considerably. This was ta[illegible] iza[illegible]n as an illustration [illegible] exhibitor to contract [illegible] never seen, until fla[illegible] his house, will do.

Under cross e[illegible] Sa[illegible]ine the witn[illegible] with the new [illegible] ch reorga[illegible] shortly afte[illegible] utions.

The n[illegible] with th[illegible] be a [illegible] will [illegible] O'[illegible]

[illegible] the [illegible] gone [illegible] that [illegible] a wit[illegible] ssion. Mr. [illegible]tre, Wash[illegible] the first to [illegible] of the first to [illegible] the prime of life, [illegible] and wielding a [illegible]h's forge as a means [illegible] me year he put aside [illegible] to later acquire the big [illegible] posed on one of his big [illegible] day. At that time Moore [illegible]ger with a vaudeville troupe. [illegible]blished his own skit company. [illegible] films were coming into vogue [illegible] part of the century and it was [illegible] that the witness established the [illegible] Exchange in Washington two years [illegible] This he sold to the General Film [illegible]pany in 1910.

About 1917 some twenty-six Independent exhibitors were finding it difficult to obtain pictures of special note being released by

(Continued on page 220)

The chief of the N.Y. Theatre Owners Chamber of Commerce, testifies that WARNER BROS. pictures head the list this season in regard to GRADE and Quality.

Book them from—
Film Booking Offices (1919) Limited
22 Soho Square, London, W.1. and Branches.

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WHAT HAPPENED NEXT DOOR?

This big, appealing story will be shown to the Trade

at the

NEW OXFORD THEATRE,

Friday December 7, at 2-30 p.m.

Starring

CLAIRE WINDSOR.

A JOE ROCK COMEDY
CHOP SUEY LOUIE
will also be shown.

WESTERN IMPORT CO., LTD., 86-88 Wardour St., W.1.

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ANNOUNCING

MARY PICKFORD

in

"ROSITA"

FOR RELEASE
IN MARCH.

Arrange at once your Date for this Supreme Achievement of the combined genius of Mary Pickford and Ernest Lubitsch.

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Telephone : REGENT 5516, 1778, 1779. Telegrams : "Allartisco, Westcent, London."

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Scene from "The White Rose."

The White Rose.

D. W. Griffith well sustains his great reputation in a picture remarkable for acting of the highest order. A real showman's picture.

RELEASED BY IDEAL FILMS.

Length, 9,800 *feet.*

Release Date, Not Yet Fixed.

VERSATILITY is one of the manifestations of genius, and it is in his latest creation that D. W. Griffith has shown us how true a genius he really is. Gone entirely are the lavish sets and vast crowds of which this great director was the pioneer. Rarely in his latest picture are more than three or four people seen on the screen together. Nevertheless, this picture is scarcely inferior to his most lavish productions, and, while many directors have flattered him by employing great crowds and building vast sets in the approved Griffith manner, he himself in "The White Rose" proves that he has that power to sway the emotions with a simple little story, without employing vast numbers of people to make some gigantic reproduction of the history of by-gone periods. Furthermore, the picture is a triumph, not only for Griffith, but also for Miss Mae Marsh, whose ability has never been seen to greater advantage than in this picture. Miss Marsh is that *rara avis*, a star with a personality, and with her as his vehicle Griffith has scored a signal triumph both for his star and himself.

Scene from "The White Rose."

Review of Ne

All About This

The story opens with a view of the family home of the Beaugardé's. Here lives Joseph Beaugardé, a handsome young man whose thoughts are set on the pulpit, for which he is training. An attachment has sprung up between him and the daughter of another wealthy family near-by—Marie Carrington. Just prior to his entering the ministry he conceives the idea of going on a walking tour, the better to equip himself in his fight against the wordly sinfulness which it is his intention to combat. Coming to the Blue River Inn, a winter resort on the edge of the city, he meets Bessie Williams, an orphan girl, who, armed with a certificate from the institution in which she has been reared, secures a post there at the tobacco counter. Her predecessor has taught her too well that it pays to have what she terms "a way with the men," so that when young Joseph first meets her he merely sees in her an epitome of the thorough badness of the girl of to-day. Nevertheless, he is strangely attracted to her, and Bessie, or "Teazie," as she is known at the hotel, is genuinely attracted to the handsome young visitor. At last comes a day when Joseph, overcome by the lust which he has been struggling against, commits the unpardonable sin. His crime reacts on him with crushing effect. His ideals are in ruins around him, but the deceiver is at work, and Joseph is persuaded that he was, after all, only one of Bessie's many lovers. Time passes, and Joseph is ordained, but never for one moment can he forget the girl whom he has wronged, and it is this struggling conscience that is responsible for his eloquence that rouses also the highest admiration of his bishop, who persuades him to take over the great Church of St. Paul near-by. Meanwhile, Bessie has become a mother and is thereupon expelled from the hotel. Friendless and alone, she wanders about, and chance leads her to Joseph's home. All unwittingly she begs for shelter at his door, but is sent away by the servants. At last, at the end of her powers of resistance, she is befriended by a large-hearted negro woman in the near-by village. She goes from bad to worse, and her kind protector, having exhausted all remedies, sends to the great house near-by where lives Marie Carrington. She sees the suffering girl, and, believing that death is imminent, sends a messenger for a priest. The priest arrives, and proves to be Joseph, and in the glad reunion they are married immediately, Marie being the first to realise the mutual love that renders this step at once desirable and inevitable.

The technique of the picture is faultless. Mae Marsh runs away with acting honours, making the character of Bessie a really compelling figure. In many of her scenes she has her audience in tears and scores a terrific personal success. Seldom has an artiste dominated a picture as Miss Marsh does, and her entire performance is a wonderful piece of screen work. Carol Dempster as Marie Carrington acts with a singular sweetness and charm, and Ivor Novello as Joseph Beaugardé unites the Apollo-like symmetry of face and figure with a performance of able restraint. The only criticism one has for him is that he might possibly have shown more emotion at the bedside meeting which is, of course, the big moment in the film, but that is not to say in any degree that he has not been excellently cast for the part, and it is only in contrast with Mae Marsh's great performance that his own appears less able. The picture is one that can be unequivocally recommended to showmen in all areas where the call is for truly better pictures,

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w Productions.

Week's Pictures.

but they would do well to remember that a film of this kind deserves adequate exploitation, and to advertise it to an extent commensurate with the greatness of the production.

Dulcy.

A picture which gives Constance Talmadge a fine opportunity, and tells a good story.

RELEASED BY FIRST NATIONAL.

Length, 6,770 *feet.*

Release Date, Not Yet Fixed.

CONSTANCE TALMADGE has just the part in this picture which shows her at her best, with just those turns of eyes and raising of brows which make her acting so attractive. The part of Dulcy is that of a young scatter-brained wife of an oil magnate, and she makes the part live throughout. She is always making blunders in the most delightful and inconsequential manner, and winning forgiveness by her charm. The story, too, which the film tells is quite a good one, and is always live and interesting, and never strained.

The story is as follows. Dulcy is the young wife of Gordon Smith, oil broker, who is trying to put over a big oil deal with Forbes, a big oil man. Dulcy is anxious to assist her husband, so invites Forbes, his wife, and daughter to stay with her while Gordon is away in 'Frisco. As "influence," Dulcy gives a house party that includes Vincent Leach, freak scenarist, Schuyler Van Dyke, millionaire, and others. Dulcy wants to promote an elopement between Angela and Leach, and succeeds to the extent of destroying Forbes's good nature. Gordon, who had been away interviewing other stockholders on the matter, returns just in time to view the ruins of his prospective scheme. When Van Dyke comes to his aid, Forbes, worried at Gordon's new ally, does an about-turn and makes a bigger offer. Immediately afterwards, Gordon learns that Van Dyke is an escaped lunatic with a mania for posing as a millionaire. Dulcy discloses the secret to Forbes, who promptly discredits it, and is all the more insistent upon bringing in Gordon on a bigger share than ever to counteract the "ruse." Even the elopement is a success because it was Billy, Dulcy's brother, who really married Angela, and Dulcy's schemes turn out all right in the end.

This picture is amazingly well cast, and, in addition to Constance Talmadge's vivacity and skill, the fine support of Jack Mulhall as Gordon Smith and Claude Gillingwater as Mr. Forbes deserves high praise. Dulcy is a picture that should do good business anywhere.

Class

Good average second feature with Bebe Daniels as star.

RELEASED BY GAUMONT.

Length, Five Reels.

Releseac Date, February 18, 1924.

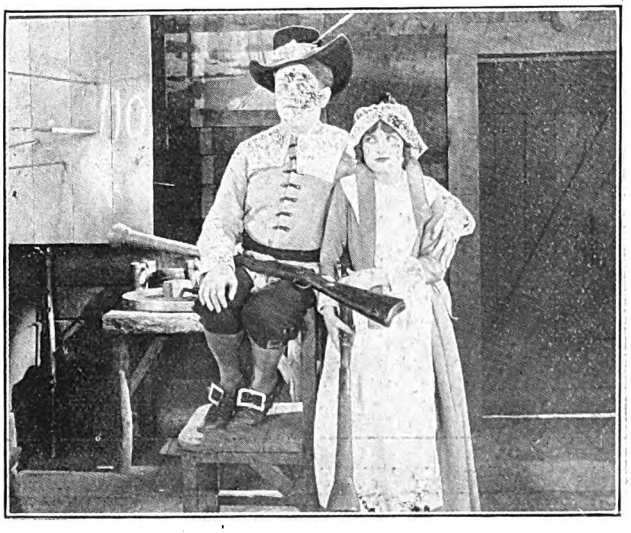
THIS Realart picture tells a light, little story in a rather attractive way, and Bebe Daniels, the star, is principally responsible for its attractiveness. The picture is stated to be based upon two "Saturday Evening Post" stories, and

SCENE FROM "DULCY."

the two stories have been successfully dovetailed. Some ingenious turns are given to the story in the latter part of the film, and there is a distinct improvement in entertainment quality at this stage.

In one of New York's largest hotels Rowena Patricia Jones, a discontented cloak-room attendant, watches the gay, well-dressed throng, and longs to be one of that crowd whose wraps and coats it is her duty to handle. William Vaughn, an elderly flirt, attracted by Rowena's beauty, invites her to dine with him one Sunday evening, and, believing that she must make a wealthy marriage to relieve the sufferings of her family, Rowena accepts.

Vaughn is not alone in his admiration of Rowena. M. Brian, a Parisian dress designer, decides that her figure would set off the creations he intends to show in the ballroom of the hotel, and offers her ten dollars to act as a mannequin in his parade of fashions. The show over, Rowena displays the gorgeous gown to her cloak-room friends, but runs into Vincent Armour, son of a millionaire, who, under pretence of previous acquaintance, invites her to dine. At the end of her half-hour of make-believe Rowena flees. Vincent eventually discovers Rowena's real vocation at the hotel. Rowena is surprised to discover him now looking like a taxi-driver, and, determined to keep up the deception, Vincent hires a taxi and drives her home. Here he pleads for a further meeting. Rowena meets Vaughn, but their privacy is interrupted by the sudden arrival of the latter's wife, who roundly abuses



SCENE FROM "THE OPTIMIST."

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REVIEW OF NEW PRODUCTIONS—*Continued*

Rowena as a "home-wrecker." With her golden dreams of marriage rudely shattered Rowena returns home and finds Vincent waiting patiently for her. Eventually, he persuades her to have one more night of make-believe together and arranges to take her to a party the next evening.

Vincent sends a limousine for her and meets her outside a big house. He leaves her alone for a few minutes, and then, after many mysterious happenings, the bewildered girl is ushered into the presence of Vincent's parents, and she discovers that instead of being a chauffeur, as she thought, he is, in reality, one of New York's wealthy "upper ten," and Vaughn is his uncle. Vaughn's ingenious explanation of the incident with Rowena is quite delightful.

Bebe Daniels has a part which suits her vivacity excellently, and she carries much of the picture upon her own shoulders. There are some rather drab incidents in the picture, but mostly the picture moves along on bright lines. "Class" will make an average second feature in most halls.

Homeward Bound.

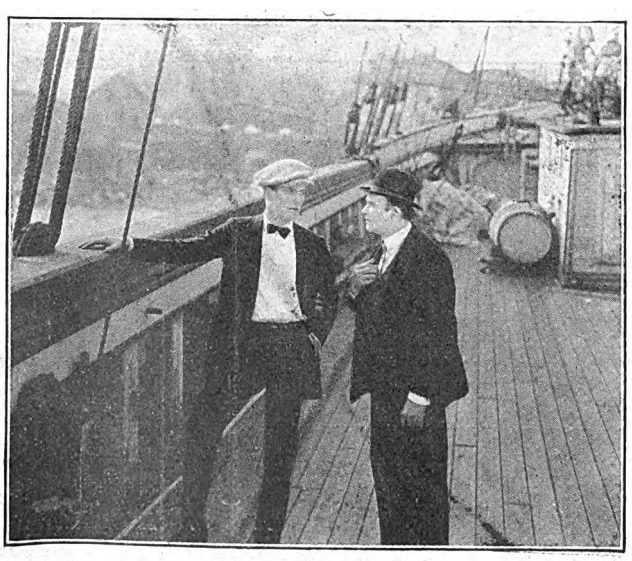
A well-told sea story, with plenty of opportunity for realistic effects Clever acting and no mawkish sentiment.

RELEASED BY FAMOUS-LASKY.

Length, Seven Reels.

Release Date, April 21, 1924.

PROTECTIONISTS, looking for an argument from the American mercantile marine, might find a handy one in the latest Famous-Lasky film, "Homeward Bound," in which the young first mate of a trading vessel confesses to having saved £7,000! His adventures are on the same magnificent scale. He first comes into prominence through bringing an over-due ship to port through heavy seas and in defiance of a drunken captain. For a time the captain himself is hailed as the hero of the hour, and is even rewarded by the owner of the ship, Rufus Brent, with the captaincy of a bright new yacht, which Brent has just bought for his daughter as a birthday present. Modest Jim Bedford, who is in love with the girl, does not "let on" about his incompetent chief, and is rewarded for his humility by being offered a half-share in a "coffin" ship—the Nancy B.—for £5,000.



Scene from "Homeward Bound."

Before he sets sail in that, however, he has a score to settle with the captain, which he does with an audacity which we should hardly have thought characteristic of him. The captain is just about to take the yacht out of harbour with the young lady and her friends on board, when Bedford and his pal, Murphy (accompanied by a comic goat), burst into his cabin and threaten to expose him if he does not immediately pack up and go ashore, leaving his former mate in charge. This he does under protest, and then Bedford assumes command. Mary Brent is very pleased to learn that Jim is the new captain. But Brent is furious upon learning of this turn of affairs, and, with a wireless to Bedford, turns the yacht about. On the return trip Murphy tells Mary about Jim's saving the Newport and why he came aboard the yacht. On shore, Brent, cross-examining Mary, learns that she is in love with Jim. He threatens to jail Bedford for piracy. But when Jim learns that Brent is using unfair tactics to separate him from Mary he rebels, and that evening the pair are secretly married.

The next day Jim prepares to sail on the Nancy B. After a touching farewell, Mary seeks out Murphy and persuades him to take her aboard the schooner, unknown to Jim. Once aboard the Nancy B, neither has the heart to tell him. Discovering his daughter's absence Brent follows on the yacht, and just as he is nearing the schooner a terrific storm breaks. Mary is seriously injured by a falling mast and Murphy is forced to tell Bedford of her presence. Far out to sea are the rocket signals of a ship in distress. Jim would ignore them, but Mary implores him not to think of themselves. In the early morning light they discover that the ship in distress is the yacht, and Jim's one desire is to get Mary aboard where she can have the attention of a doctor. Once on the yacht, Mary tells her father of the marriage and how Jim made every effort to prevent her going aboard the schooner. Brent is hard and obdurate. Jim cannot have his daughter until he is able to support her. Jim shrewdly turns the tables on the old man by presenting a bill for salvage for saving the yacht and towing it ashore, but Brent says it will be cheaper to take him into the firm.

"Homeward Bound" is notable for two things: the artistic manner in which the atmosphere of the sea has been made to pervade the story (despite the obvious fact that many of the "maritime" scenes did not take place on the ocean at all), and the acting of Charles Abbe as Rufus Brent, the hard-fisted shipowner. Both the grim struggle through the waves of Bedford's first ship, the Newport, and the tempestuous voyage of the Nancy B are skilfully counterfeited by movie craftsmanship, and made to look as nearly like the real thing as possible. With appropriate music we could easily imagine we were gazing—from a comfortable position, of course—on man's titanic battles with the elements. But the "effects" man should not omit to work in the swish and roar of the waves at suitable intervals. As regards the acting, Charles Abbe gives a delightful character sketch of the old man—a study worthy of stage comedy of the best type (what an admirable Benjamin Goldfinch this actor would make in "A Pair of Spectacles"!) His was quite the best bit of acting in a picture which, for the rest, demanded broader effects and, for the most part, got them. Thomas Meighan plays Jim Bedford with assured grace, and a rather too insistent nonchalance. But we should believe in his capacity for love-making before his aptitude for navigation. We wonder how he managed to save that £7,000 out of "first-mating." Perhaps he was in the habit of steering "boot legging" boats.

Anyhow, here is a film which makes a popular appeal. It is both pleasant and exciting to watch. There is—agreeably—more action than sentiment, and, not least to its credit, it does not contain a single fight.

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REVIEW OF NEW PRODUCTIONS—*Continued*

Three Jumps Ahead.

A fair average story which Tom Mix's daring and skill greatly improves.

RELEASED BY FOX.

Length, 4,800 *feet.*

Release Date, *May* 13, 1924.

IT is once again Tom Mix who gives this picture the entertainment properties it possesses. The story is at times most stereotyped, but the star usually enters at these points and by his dash and skill lifts the film up to a higher plane immediately. The delight of his acting is that one no more thinks of improbabilities, as where Mix is concerned such events immediately become probabilities, and he—with Tony, the horse—carry everything through with success.

SCENE FROM "THREE JUMPS AHEAD."

Journeying with a herd of horses, three Kelly brothers and their nephew, Steve Clancy, are surprised by a notorious band of rustlers. Steve and his Uncle Brutus are captured with the horses, and taken to the secret rendezvous of the outlaws, the entrance of which is cleverly concealed by an artificial waterfall. For attempting to escape, Steve is ordered a flogging, a task allotted to Jim Darrell, held captive for two years by the gang's leader, Swing Taggitt. Darrell abhors his task, and one day disappears, and returns to his wife and daughter. Determined to exact reparation, Darrell demands a huge sum from the bandit leader, and Taggitt, realising his danger, and aware of Steve's hatred for Darrell, promises him his own and his uncle's freedom for the recapture of Darrell. A chance meeting with Annie Darrell quickly ripens into love, though Steve is unaware that she is his quarry's daughter.

Steve frames a stage-coach hold-up and implicates Darrell, but, finding out that Annie is Darrell's daughter, he rides furiously to overtake the coach in which is the captive Darrell. The rustlers destroy the bridge across the ravine, but Steve leaps the chasm on horseback, descends a steep bank, overpowers the captors, and releases Darrell, claiming his daughter as a reward.

Of course, Tom Mix is Steve, and, although the tasks he essays have, most of them, been employed in other pictures, his admirers will only be too glad to see him perform them again. Wherever Tom Mix is popular, this picture, despite its weaknesses, will attract.

Bucking the Barrier.

William Farnum in picture with good Alaskan scenes, but with less satisfactory English characters.

RELEASED BY FOX.

Length, 4,500 *feet.*

Release Date, *Not Yet Fixed.*

THIS picture alternates between Alaska and England, and shows us a view of this country which will not be recognised as predominantly English. The Alaskan scenes have some fine snow effects, but even here the story has a strained appearance, and is somewhat forced in its conclusion.

Frank Farfax, dying in the Yukon, leaves all property of which he may die possessed to Kit Carew, his friend. Kit comes to England, where Farfax's cousins, the Cavendishes, seek to procure his destruction and keep the inheritance. Kit turns the tables upon his would-be destroyers and, assuming the name of William Carter, makes the acquaintance of Luke Cavendish and his brother, with the view of exposing them, but the appearance of their sister, Blanche, and his love with her at first sight causes him to change his plans. He then arranges to marry her, but on the wedding day does not turn up; he has realised that Blanche does not love him and wishes to release her. She, thinking he only wants to humiliate her, shoots at him, wounding him in the head.

A year passes and Kit, on the trail of a rich strike of gold in the Yukon, is overtaken by a blizzard. He seeks refuge at a hut and finds it is Cavendishes. The men attack him, and he explains that he had relinquished the fortune in Blanche's favour before leaving England. Luke, the monocled brother, boasts in the saloon later of his wealth and what he is going to do with it, when Carew enters and forces him to accompany him on the trail to try to make a man of him. Kit is suddenly stricken blind and left by Luke at the mercy of the storm, where he is found by Blanche, who had set out to find him.

William Farnum is a vigorous Kit Carew, and carries his part through with sternness and determination, but there is not much in the way of strong support. The Cavendish brothers are unusual Englishmen, Luke being monocled throughout, whether in England or in Alaska in his furs. The revolver, too, is too freely used for English scenes.

The film, like all Fox films, is thoroughly well photographed and lighted, and the Alaskan scenes quite realistic. It is the English scenes only that are disappointing, and were the story a little less involved no doubt it would be quite a welcome feature. As it is, in popular halls it will be accepted for its better parts.

Sure Fire Flint.

A sure fire picture which should do well in every type of kinema.

RELEASED BY GRAHAM WILCOX.

Length, 5,400 *feet.*

Release Date, *March*, 1924.

IT is not often that a film which is so fine a comedy as this, manages to include such sensational thrills as are contained in "Sure Fire Flint." True, these sensations come principally towards the end, but they are well led up to, and leave the beholder in a state of delightful exhilaration, for with the comedy incidents to tickle his risibilities and the punch of the thrills to stir his blood, no patron will feel that he has not had his money's worth out of this picture. The story is a good

(*Continued on page* 56)

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REVIEWS OF NEW PRODUCTIONS—*Continued*

one, well told, and is full of original business; moreover, on its technical side it is almost perfect. Johnny Hines, who is the featured player, has a part which suits his genius admirably, and his quaint vigour does much to put the incidents over in the right manner.

Flint was, in his early days, an inmate of an orphanage, where he had a girl sweetheart in the person of Ninette, and all went happily until Ninette was adopted by wealthy people. Flint was left to mourn, and the only memory of his departed Ninette was a doll left as a keepsake. Ninette also had a doll to remember Flint by. Flint later goes to the war, and returns to an unsympathetic world. He changes his jobs frequently, and at last while acting as a waiter sees the girl, who has become engaged to Dibley Poole. Then, out of work again, he gets a job at a large works, where Poole holds an important post, until he is fired and Flint takes his job. Ninette, now June de Larnia, breaks off her engagement with Poole, who, later, plans to rob the safe. The girl gets to know of the plan, and 'phones Flint, who speeds to the rescue. Later, Poole shoots himself, and the girl settles down to happiness with the man whom she dreams of as the Rin-tin-tin of her childhood.

Throughout this picture there are delightful introductions of whimsicality that are always attractive and never ill-timed, while, especially in the later scenes, some excellent stunts are skilfully woven into the story. The element of surprise regarding the identity of the villain is quite a good point, and altogether unsuspected until the revelation is made. This is withheld admirably and without straining any of the foregoing situations. The sub-titles are attractively crisp. Doris Kenyon and Robert Edeson give good support to the lead. No exhibitor need hesitate a moment before booking this picture, in which Johnny Hines has excelled himself.

Our Hospitality.

New Buster Keaton Comedy, which should do well in every type of hall.

RELEASED BY JURY.
(METRO PRODUCTION.)

Length, Six Reels.

Release Date, Not Yet Fixed.

BUSTER KEATON'S queer immobility of countenance has won him many friends, and, given a good medium, he can raise as many laughs to the reel as most screen comedians. In this picture, of which he is part director, he is seen to good advantage, and here and there introduces quite a delightful subtlety over and above the comedy which is usually associated with his name. "Our Hospitality," which did not arrive in this country until Wednesday of last week, has been showing in the Tivoli all through the present week, and has been receiving its full quota of appreciative applause.

The period is that of the early days of the last century, and so, when Buster is first seen as John McKay, we find him in a tall beaver hat of the period astride a hobby horse, with which he makes good play. John is being brought up by an aunt, as his parents were both killed in his infancy by the Canfields, between whose family and that of the McKays there has been a long-standing feud. Word arrives that the McKay estate is now his and John sets off on the very primitive locomotive train to New York. Here he encounters a pretty damsel going to the city, and the jolting and swaying of the train effects an early introduction. John sees her at her New York home, and her brothers recognise him as their hereditary enemy, for she is a Canfield. John is invited to supper by the girl, and the father and brothers, longing for a resumption of the feud, are prevented from shooting him while in the house by the laws of hospitality. They seek to get him to leave, but John refuses, and the schemes of John to keep within doors, and of the brothers to get him out and shoot him are productive of some excellent fun. At length John does get away, and when he does get back he and the girl are married, and thus ends the feud.

Keaton knows how to get the best out of quaint properties, and the "Rocket," with its chain of carriages, its guard on the back carriage, with a horn, its switchback lines, and the blackened faces of the passengers, is a fine, ramshackle affair. The endeavour to remove a mule that is obstructing the progress of the train, and the failure, which is followed by the shifting of the lines to enable the train to get round the obstruction, provides good merriment, and the inability of Buster to accommodate his high hat in the carriage is also a good incident. In the later reels some mild stunts are indulged in which also brighten the comedy.

"Our Hospitality" is a comedy with a ripple of laughter throughout rather than a comedy with big moments of mirth and less humorous stretches. It should have a good reception, for comedies of this length and humorous quality are not too plentiful.

Secrets of Nature.

Super-interesting one-reelers that will strengthen any program.

RELEASED BY NEW ERA FILMS.

Length, One Reel Each.

Release Date, February 4, 1924.

IT is no exaggeration to say that on the count of technique alone these pictures can be heartily commended to the consideration of exhibitors anywhere, irrespective of what type of audience they cater for. It is doubtful if picture-goers of any class can fail to be enthralled by the beauty of exteriors in these pictures, which in their charming simplicity delight the eye of the beholder. Not without adequate reason have eminent American producers proclaimed that nowhere in the world are there to be found exteriors to surpass those one meets in England on every hand. It has remained, however, for New Era Films to reveal them to picture-goers throughout the country—and, one hopes, throughout foreign countries as well. Nor is it only their technique which makes these films box-office attractions of the first order. The obsorbing interest of their themes, which, though prepared by some of the most eminent living authorities in the fields of Natural History and Zoology, are presented in a manner easily comprehensible to the most ignorant layman, will hold audiences enthralled anywhere. The sub-titling has none of that dry-as-dust quality that is the failing of many interest films, but is both bright and informative. Taken all in all, these delightful pictures can be recommended to exhibitors the country over. Their only fault—if one can call it such—is their brevity, and in halls where audiences are especially keen on this series, it might be a good plan to run two in one program. The films can easily stand it.

Those shown to the trade last week included "The Tale of a Dogfish," "Summer," "A Fowl Story," "The Tiger Beetle" (a drama with all the punch of a five-reel thriller this), "The Wasp," and "Dinner-time at the Zoo." It would be difficult, in view of their superlative quality, to draw distinctions between these subjects, although, of course, individual tastes differ, but showmen in search of British pictures of the first order can safely book the series in its entirety.

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REVIEW OF NEW PRODUCTIONS—*Continued.*

Mothers-in-Law.

Good, straightforward story with a woman's angle that should lend itself admirably to exploitation.

RELEASED BY WALTURDAW.

Length, Five Reels.

Release Date, Not Yet Fixed.

SPECIALLY shown at a matinee at the New Oxford Theatre last week to a gathering composed almost entirely of mothers-in-law, this film is the teller of a story that should be found appealing by all women. It sets no problem, but nevertheless every woman who sees it will range herself on one

SCENE FROM "MOTHERS-IN-LAW."

side or the other and declare herself either a pro or an anti-mother-in-law before the film closes, and a picture which effects this is going to be one that is talked about and one that will carry its own exploitation.

At the beginning of the picture we see Mrs. Wingate almost worshipping her son and soothing the irascibility of her husband, an old farmer, by ever stopping his wrath with the advice to "count ten." Then a party of high-spirited young people take refuge in the farmhouse for the night, and one of them makes love to the son and induces him to leave the farm and try his luck in the big city. He is successful and marries—a small son coming to bless their union. Then the old father dies, and Mother Wingate goes to live with her son and daughter-in-law. Here she finds that the young wife has got into rather gay habits, and, indignant at the wife's lightness of behaviour with men acquaintances, she taxes her with it and declares she is unfit to bring up her son. She even uses her knowledge of the wife's indiscretions with an artist friend, Van Buren, to bring pressure to take away the child and bring him up in the country. This she excuses to her son on the grounds of the need of country air for the child. Then the wife becomes more indiscreet, but jealous when she sees her husband in what she considers a disloyal embrace with another woman. Van Buren makes the most of this to induce the wife to go away with him and bring her baby with her, but these plans are frustrated by mother-in-law, and when the husband pursues the pair and overtakes them it is Mother Wingate who, by clever lying, softens the situation and brings about a happy conclusion.

The story of this picture is so simple and straightforward that the rather elaborate dance scenes, though they have their part in revealing the life led by the younger woman, strike a note slightly out of harmony with the simplicity of the rest of the film. The picture is well produced and acted, and the fact that it is a woman's question that is presented will make this a successful film. Gaston Glass as the son, Ruth Clifford as the wife, and Edith Yorke and Josef Swickard as the parents are responsible for much of the success of the film, for the acting is always sincere and effective.

Out of Luck.

Hoot Gibson in an unusual rôle.

RELEASED BY EUROPEAN.

Length, Five Reels.

Release Date, Not Yet Fixed.

THE first two reels of this picture give promise of a film of unusual entertainment value, and it is, therefore, all the more disappointing that the picture does not maintain the high standard with which it opens. Hoot Gibson as a Texan cowboy mounted on a bicycle is delightful, and his quaint courtship of the village belle shows some clever direction. When he is discovered by his inamorata's father, some trouble ensues, and in the ensuing set-to Gibson, as Sam Perdue, with that careless abandon that would seem to characterise the actions of the inhabitants of the boundless plains of Texas, knocks his prospective father-in-law down with a poker. In the belief that his sweetheart's parent has been killed by the blow, Perdue quits the locality, and after various adventures reaches a naval harbour on the Western coast. At his wit's end, hungry and hopeless, he joins the navy, but he has scarcely donned his uniform when he sees in a newspaper an advertisement to the effect that his unlucky blow did not prove fatal, and that he is welcome to return home as soon as possible. Perdue then informs his commanding officer that he is much obliged, but does not think he will stop in the navy now as he intends to go home. This his captain kindly agrees to him doing at the end of four years.

There are amusing and interesting scenes of life aboard a United States battleship, although it is questionable whether any raw hand would be allowed to behave with the freedom that is apparently accorded to the navy's latest asset. While on a cruise Perdue saves his captain, whose life has been attempted by a victim of alcoholic poison. For this he is appointed the skipper's personal messenger, and when the fleet returns to San Francisco is taken to the captain's home. There, by coincidence, is also the sweetheart from his home town, on a visit at the invitation of her aunt, who turns out to be the wife of the captain. In the meanwhile, the would-be assassin has escaped from his guards, and, following his intended victim home, attempts to shoot him. In the nick of time, however, Perdue again comes to the rescue, and, as he does so, he sees his sweetheart in the ballroom, and the courtship, so inauspiciously begun, ends apparently with the new recruit's departure for the naval college under the patronage of his captain.

The picture, while possessing many amusing moments, is, it must be confessed, extremely improbable. This, combined with the severe stretching of the long arm of coincidence, tends to nullify its entertainment value in higher-class halls, although in districts where audiences are not too critical, the film should prove a good feature booking.

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REVIEWS OF NEW PRODUCTIONS—*contd.*

Ideal Two-reel Comedies.

Varied program of humorous pictures suitable anywhere.

RELEASED BY IDEAL.

Length, Two Reels.

Released Fortnightly from March, 1924.

SHORT comedies that are really entertaining are always in request, and thus those shown by Ideal Films this week should find a ready booking. They vary in subject and treatment, and thus should please the varying patrons of the kinema, while there is enough bustle and humour to keep any gathering amused right through the two reels which each picture occupies. Of the four shown in London on Tuesday, two dealt with the mischievous boy, of which our Transatlantic friends are very fond, one was a domestic comedy, and one the Lloyd Hamilton, a delightful satire in the comedian's best manner.

"Boys will be Boys" is interpreted by juvenile actors who have been seen before upon the screen and who indulge in all kinds of pranks, each with a humorous side. There is nothing approaching a sequent story in the film, which is rather a series of pranks played by the boys, and in one case by a small girl, who must be physically hard to endure successive drenchings in water.

"Father, Dear Father" is another comedy interpreted mainly by juveniles, and the Boy Scout element in it will greatly please youthful kinema-goers. A lad who will not get up is the chief character, and his father's treatment of him, and the escapades which result in losing the baby and finding it again with the help of the Scouts, make up a very busy story.

"Easter Bonnets" is a domestic film, in which Ned Sparks appears as the husband, Doris Deane as the wife, Harry Tighe as the husband's friend, and Marian Harlan as the mystery woman. The comedy principally consists of hiding the mystery woman from the wife, and Ned Sparks's harassed expression greatly increases the humour of the picture.

In "The Optimist" Lloyd Hamilton is seen as a philanthropist, whose schemes always turn out well through some fortuitous chance. He feeds stray pigeons and cats, gives his blessing to a poverty-stricken family, and finds money showering in upon them as a result of his efforts; faith-heals a cripple, and eventually preaches a lay sermon to society people on the brotherhood of men. The flashback of him as a Puritan father is ingenious and humorous withal, and his placid fussiness on all occasions makes much of this comedy's humour.

Varied and brisk, these comedies should find easy entry into all classes of halls.

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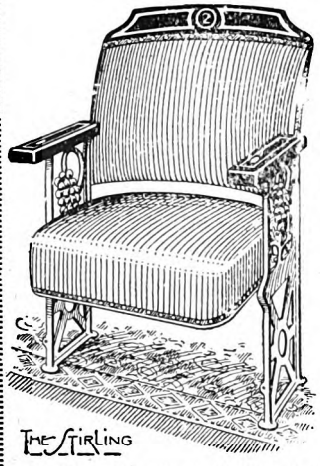

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SCENES FROM "JUDGMENT OF THE STORM."

B.E.F.'s latest and biggest offering, "Judgment of the Storm," will shortly be trade shown. It is a Thomas H. Ince picture, from which big business is expected.

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Scottish Notes and News

Glasgow Kinemas and the Election—Tax and the Candidates—Lay Press Criticisms—A Missionary Film.

From Our Glasgow Correspondent.

THE General Election in Glasgow has considerably upset business in the kinemas. Patrons have found a change of entertainment by going to a political meeting and there heckling the candidate. Glasgow was strongly Labour in the last Parliament, and supporters of this Party have been out in force when the other side has appeared on the scene. The results have been in many instances quite as thrilling as a Jack Hoxie film and as amusing as Charlie Chaplin when he used to chuck papers and other things about. All free, too! So managers have been bewailing the rotten effects of the political upheaval, and, like a certain learned gentlemen, have remarked, "A plague on both your parties."

The Tax.

As I mentioned last week, the Entertainments Tax appears to have played no part in this election at all. Quite unlike last year, when the drums were beat, the howitzers bellowed, and hand-to-hand fighting followed the opening up of the campaign. Are the kinema people fed up with the whole thing? So far I have only heard that one candidate was asked a question regarding the tax. He is Sir William Sutherland, who sat for Argyllshire in the last Parliament. In reply to a heckler, he is reported to have said that he was in favour of reducing the tax on kinemas, as he considered they were too high in comparison with the charges. I still believe that the film industry as a whole will find it very hard to shift this incubus unless a widespread movement, grouping together all bodies and organisations which bear the tax, put forward their claims based on the grounds that it is an appeal with the support of the public.

Lay Press Criticism.

I believe it is the custom of the renters in Glasgow to invite representatives of the lay Press to their trade shows, or, at any rate, their principal trade shows. When the newspapers print glowing criticisms, all is well; when they print lukewarm notices, all is not so well; when they print a stiff criticism, pointing out things they don't like in a particular film, the renters have only one word to say, and it usually rhymes with "well!"

Now and again there is a wailing against a critic who says outright that the film is all wrong, and Mr. Bert Green, of Green's, is one who gave expression to his feelings at the monthly meeting of the C.E.A. He thought it was too bad that a condemnation of the film "Bonnie Prince Charlie" should appear in a Glasgow evening paper, especially at a time when British films were being boosted. The chief fault of the critic was that he objected to the amazing liberty which the producer had taken with the relationship between Flora and Charlie. According to all who have written on this particular part of the Pretender's life there never was any love between those two. This is no new complaint levelled at the screen, and I do not think it will disturb the dreams of any producer. He is out to make a screen story—and that's an end of it. But there are two points which I might mention. One is, that the same newspaper that was pilloried by Mr. Green had, the day previously, printed a favourable notice of the film. This may not have been read by Mr. Green. The other point is in reference to the advisability of inviting the lay Press to trade shows. Renters can invite whom they like, from mothers-in-law to a bunch of ex-burglars. But the fact of their being there as guests to a super-banquet will never prevent them saying, if they feel like it, that the wine was corked, and the bananas—not the proper shape!

A Missionary Film.

I learn that Mr. J. Aubrey Rees is to organise a David Livingstone Film Expedition, which has the sympathy of several notable clergymen and educational people. The great work done by the Blantyre explorer—he was called the King of Missionaries—should provide as thrilling a film as any yet made in darkest Africa.

"Plum Centre" Comedies.

I am told by Mr. Arthur Dent that Waverley have captured the second set of "Fighting Blood," for which really excellent series there was very keen competition among the renters. Those exhibitors who have booked the first series and looked at their takings will be the first to say, "Let us have more of this stuff." Other chief features from Waverley are the "Plum Centre" comedies, which, with the Carter de Haven series, form a strong booking line for most halls. The super-film, "Divorce," will not be released till March, I am informed, and "Third Alarm" is the next big film to be trade shown by the enterprising Arthur of West Nile Street.

Vitagraph's Next.

Mr. Tom Pirie tells me that early in December he will have ready for trade showing a Mary Carr picture, which, plus the art and craft of Stuart Blackton, should be of unusual interest. "On the Banks of the Wabash" contains thrills (remember the great fire of London in "The Great Adventure"), and with all Vitagraph at his command the producer ought to have a real big theme.

Odds and Ends.

"Carmen," with vivid Pola Negri in the name part, has been running at the Coliseum, and next week "Pagliacci" will be screened. After that no more films may be seen at this music-hall, as pantomime comes along for a season of a couple of months or so.

Manager Adair, of the Grand Central, has transformed the front of the hall into a most realistic picture of a cottage, with icicles dangling from the shone pipes and snow nestling by the window panes. Reason? "If Winter Comes."

Warner Brothers' producing organisation are working hard on the preparation of "Lucretia Lombard," which is shortly to face the camera. Monte Blue and Irene Rich are starred, together with Marc McDermott and Alec B. Francis, two players who have long been popular. Actual work on the production of this film will commence immediately after the completion of Wesley Barry's latest vehicle, "The Country Kid." The three principal rôles in this picture are enacted by Wesley Barry, Spec O'Donnell, and Baby Bruce Guerin, a youthful combination who have clearly demonstrated the truth of the well-known adage, "Boys will be boys."

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THE FILM RENTER
and
Moving Picture News
Managing Editor : Ernest W Fredman

FORTHCOMING TRADE SHOWS

LONDON.

SUNDAY, DECEMBER 9.
Stoll....Sally Bishop ..... Alhambra, 8-30
MONDAY, DECEMBER 10.
Fox....The Stranger ..... New Gallery, 11
A.F.N.....Her Social Value ..... Own Theatre, 11
TUESDAY, DECEMBER 11.
F.B.O.....The Mistress of the World ..... Own Theatre, 2-30
Wardour....Snow Shoe Trail ..... Shaftesbury Pavilion, 11-15
Famous-Lasky....The Cheat ..... London Pavilion, 11
A.F.N.....Ashes of Vengeance ..... Own Theatre, 11 and 2-30
Gaumont.....Squibs' Honeymoon ..... Alhambra, 11
WEDNESDAY, DECEMBER 12.
F.B.O.....Mistress of the World ..... Own Theatre, 2-30
A.F.N.....Ashes of Vengeance ..... Own Theatre, 2-30
Gaumont....Anna Ascends ..... New Gallery, 11
THURSDAY, DECEMBER 13.
F.B.O.....Mistress of the World ..... Own Theatre, 2-30
FRIDAY, DECEMBER 14.
F.B.O.....Mistress of the World ..... Own Theatre, 2-30
Wardour....Desert Driven ..... Shaftesbury Pavilion, 11-15
Novello-Atlas....The Man Without Desire ..... New Tivoli, 11 15
B.E.F.....Judgment of the Storm ..... Alhambra, 11
A.F.N.....Brass Commandments ..... New Gallery, 11

MANCHESTER.

MONDAY, DECEMBER 10.
Fox....Snowdrift ..... Oxford Street P.H., 11
Fox....Why Pay Rent? ..... Oxford Street P.H., 11
TUESDAY, DECEMBER 11.
Stoll....Sally Bishop ..... Piccadilly, 11
Gaumont....Food for Scandal ..... Own Theatre, 11 and 2-30
Gaumont....A Full House ..... Own Theatre, 11 and 2-30
A.F.N.....Ashes of Vengeance ..... Own Theatre, 11 and 2-30
W. and F.....Mumming Birds, Fred Karno's Comedies, Theatre Royal, 11-15
Ideal....Two-Reel Comedies ..... Deansgate, 11
WEDNESDAY, DECEMBER 12.
Famous-Lasky....The Cheat ..... Theatre Royal, 11
Wardour....Fighting Blood (Set 2) ..... Deansgate P.H., 11-15
Fox....The Stranger ..... Oxford Street P.H., 11
THURSDAY, DECEMBER 13.
New Era Films....Armageddon ..... Piccadilly, 11-15
Weisker Bros.....Desire ..... Deansgate P.H., 11
FRIDAY, DECEMBER 14.
Wardour....Snow Shoe Trail ..... Deansgate P.H., 11-15
Phillips....Destiny ..... Theatre Royal, 11-15
Gaumont....Food for Scandal ..... Own Theatre, 11
Gaumont.....A Full House ..... Own Theatre, 2-30
Weisker Bros.....The Eagle's Feather ..... Piccadilly, 11

LIVERPOOL.

TUESDAY, DECEMBER 11.
Wardour....Fighting Blood (Set 2) ..... Scala, 11
Gaumont....The Dark Lantern ..... Own Theatre, 11 and 2-30
New Era Films....Armageddon ..... Palais de Luxe, 11-15
WEDNESDAY, DECEMBER 12.
Moss....Marie Antoinette ..... Scala, 11
Gaumont....Cowboy and the Lady ..... Own Theatre, 11 and 2-30
Fox....Snowdrift ..... Prince of Wales', 11
A.F.N.....Ashes of Vengeance ..... Own Theatre, 11 and 2-30
Ideal....Two-Reel Comedies ..... Futurist, 11
THURSDAY, DECEMBER 13.
Wardour....Snow Shoe Trail ..... Scala, 11-15
Phillips....Destiny ..... Futurist, 11-15
FRIDAY, DECEMBER 14.
Famous-Lasky....The Cheat ..... Scala, 11
Stoll....Sally Bishop ..... Futurist, 11-15
Fox....The Stranger ..... Prince of Wales', 11

SHEFFIELD.

SUNDAY, DECEMBER 9.
New Century....Long Live the King ..... Grand, 6-30
TUESDAY, DECEMBER 11.
New Century....Desire ..... Own Theatre, 11 & 2-30
New Century....Niagara the Glorious ..... Own Theatre, 11 & 2-30
Goldwyn....Unseeing Eyes ..... Cinema House, 11
WEDNESDAY, DECEMBER 12.
Famous-Lasky....The Cheat ..... Union St. P.P., 11
A.F.N.....Ashes of Vengeance ..... Cinema House, 11
THURSDAY, DECEMBER 13.
Gaumont....The Dark Lantern ..... Union St. P.P., 11
W. & F.....Fred Karno Comedies ..... Cinema House, 11
FRIDAY, DECEMBER 14.
Western Import....What Happened Next Door? .. Union St. P.P., 11
Gaumont....Quality Plays ..... Albert Hall, 11
Moss Empires....Marie Antoinette ..... Cinema House, 11

BRISTOL.

SUNDAY, DECEMBER 9.
A.F.N.....Ashes of Vengeance ..... Own Theatre, 3
TUESDAY, DECEMBER 11.
Gaumont....The Dark Lantern ..... Own Theatre, 11-15 & 3
WEDNESDAY, DECEMBER 12.
A.F.N.....Ashes of Vengeance ..... Own Theatre, 11 & 3
FRIDAY, DECEMBER 14.
Gaumont....Cowboy and the Lady ..... Own Theatre, 11-15 & 3

BIRMINGHAM.

SUNDAY, DECEMBER 9.
F.B.O.....Sodom and Gomorrah ..... New Street P.H., 7
W. and F.....Fred Karno Comedies ..... Regent, 7
Marks Films....Who Am I? ..... Scala, 7
TUESDAY, DECEMBER 11.
Stoll....Sally Bishop ..... Futurist, 11
Fox....Three Jumps Ahead ..... New Street P.H., 11
A.F.N.....Ashes of Vengeance ..... Own Theatre, 11 & 3
Walturdaw....Mothers-in-Law ..... Scala, 11
WEDNESDAY, DECEMBER 12.
Wardour....Westbound Limited ..... Scala, 11-15
Gaumont....Class ..... Own Theatre, 11-15 & 3
FRIDAY, DECEMBER 14.
Famous-Lasky....The Cheat ..... Futurist, 11
SUNDAY DECEMBER 16.
Western Import....What Happened Next Door? ..... Scala, 7

LEEDS.

TUESDAY, DECEMBER 11.
Western Import....What Happened Next Door? Kinema Exchange, 3-15
Wardour....Westbound Limited ..... Kinema Exchange, 2-15
Famous-Lasky....The Cheat ..... Scala, 10-30
Stoll....Sally Bishop ..... Majestic, 11
Gaumont....The Dark Lantern ..... Kinema Exchange, 11-40
WEDNESDAY, DECEMBER 12.
Fox....Don't Get Excited ..... Kinema Exchange, 11-40
Phillips....Destiny ..... Majestic, 11
FRIDAY, DECEMBER 14.
Wardour....Fighting Blood (Set 2) ..... Kinema Exchange, 11-40
W. and F.....Fred Karno's Comedies ..... Kinema Exchange, 3-15
Walturdaw....Mothers-in-Law ..... Kinema Exchange, 10-40 and 3
Ideal....Two-Reel Comedies ..... Cinema, 2-15

NEWCASTLE.

TUESDAY, DECEMBER 11.
European....The Acquittal ..... Stoll & Own Theatre, 11-15 & 2-30
Vitagraph....On the Banks of the Wabash Westgate P.H. & O.T., 11-15 & 2-30
Vitagraph....Lightning Love .... Westgate P.H. & O.T., 11-15 & 2-30
Wardour....If I Were Queen ..... Grainger's P.H., 11-15
Gaumont....The Dark Lantern ..... Own Theatre, 11-15 & 2-15
A.F.N.....Ashes of Vengeance ..... Queen's Hall, 11-15
Phillips....Destiny ..... New Pavilion, 11
THURSDAY, DECEMBER 13.
Goldwyn....Unseeing Eyes ..... Grainger's P.H., 11-15
FRIDAY, DECEMBER 14.
Famous-Lasky....The Cheat ..... New Pavilion, 11
Stoll....Sally Bishop ..... Tyne Theatre, 11-15
Gaumont....Cowboy and the Lady ..... Own Theatre, 11-15 & 2-15
Goldwyn....Slave of Desire ..... Grainger's P.H., 11-15
Fox....Don't Get Excited ..... Grey St. P.H., 11

CARDIFF

TUESDAY, DECEMBER 11.
Stoll....One Arabian Night ..... Capitol, 11-30
Gaumont....The Dark Lantern ..... Own Theatre, 11-30
Gaumont....Cowboy and the Lady ..... Own Theatre, 3
Fox....Bucking the Barrier ..... Kinema Exchange, 3
A.F.N.....Ashes of Vengeance ..... Own Theatre, 11-30
Goldwyn....The Eternal Three ..... Park Hall, 11-30
FRIDAY, DECEMBER 14.
Phoenix....Any Night ..... Kinema Exchange, 12-15
Wardour....Westbound Limited ..... Queen St. Cinema, 11-30
Famous-Lasky....A Daughter of Luxury ..... Own Theatre, 11
Stoll....Sally Bishop ..... Capitol, 11-30
Gaumont....The Dark Lantern ..... Own Theatre, 3
Gaumont....Cowboy and the Lady ..... Own Theatre, 11-30
Fox....Three Jumps Ahead ..... Kinema Exchange, 3

GLASGOW.

MONDAY, DECEMBER 10.
Gaumont....The Dark Lantern ..... Own Theatre, 2-30
Gaumont....Cowboy and the Lady ..... Own Theatre, 2-30
Fox....Footlight Ranger ..... Cinema House, 11
Phillips....Destiny ..... Scala, 11
TUESDAY, DECEMBER 11.
Stoll....Sally Bishop ..... Scala, 11
Gaumont....The Dark Lantern ..... Own Theatre, 2-30
Gaumont....Cowboy and the Lady ..... Own Theatre, 2-30
Goldwyn....Slave of Desire ..... New Savoy, 11
WEDNESDAY, DECEMBER 12.
Famous-Lasky....The Cheat ..... Scala, 11
Gaumont....The Dark Lantern ..... Own Theatre, 2-30
Gaumont....Cowboy and the Lady ..... Own Theatre, 2-30
FRIDAY, DECEMBER 14.
Wardour....Good Men and True ..... Own Theatre, 11 and 2-30
Vitagraph....On the Banks of the Wabash ..... Cranston's P.H., 11
Vitagraph....Lightning Love ..... Cranston's P.H., 11
A.F.N.....Ashes of Vengeance ..... Own Theatre, 11 and 2-30
Goldwyn....Unseeing Eyes ..... Scala, 11

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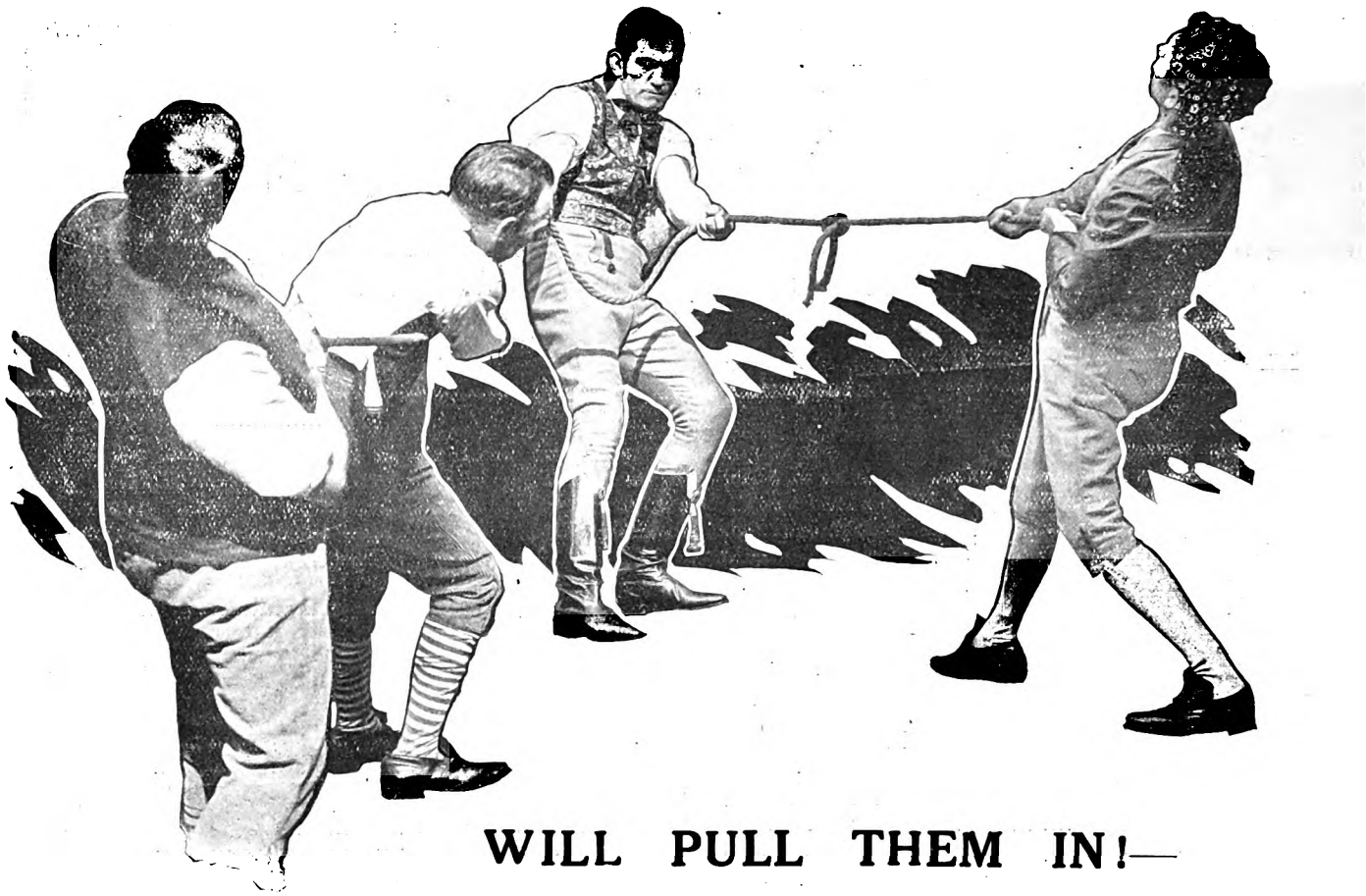

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Exhibitors should find this a sound proposition. The story value is quite high and the boxing stuff excellently photographed.

PRODUCTION.—The direction is very good. The players have been well chosen, the sets are all adequate, and in many cases of quite exceptional beauty. The situations are well worked and in several instances are brought up to a real climax. If British productions can reach this standard there is nothing to fear for the future of our home product.

The continuity flows easily and rapidly. Interest is well maintained throughout.

ACTING.—Victor McLaglen is really excellent in this picture. With the fighting stuff he is, of course, completely at home. Lilian Douglas is a wonderfully beautiful heroine. Cecil Morton York is a dignified Sir Charles.

In fact all players deserve commendation, since there is in this film more genuine acting talent than in a dozen mass-produced American program features.

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Exhibitors should emphasise the genuine sporting atmosphere of this picture. Describe as a first rate boxing romance and stress size and excellence of the cast.

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No. 526. SATURDAY, DECEMBER 8, 1923. SIXPENCE

A CALL TO ACTION.

HARRY ROWSON'S STRAIGHT TALK TO THE TRADE.

WHETHER in times of prosperity or of adversity no better service can be rendered to a community or an industry than by patient analysis of an existing situation, and the devising of means for the amelioration of bad conditions, or for greater efficiency during times of prosperity. Thus Mr. Harry Rowson, of Ideal Films, whose lengthy and thought-provoking article upon another page is commended to the earnest attention of all readers of this paper, deserves the hearty thanks of all those with the best interests of the film trade at heart. Realising that the present condition of the British film industry is a most unenviable one, Mr. Rowson has not been content to sit down and wring his hands, but he has attacked the situation by applying to it an analytical mind which seeks also for remedies for the evil case in which the British film industry finds itself. THE FILM RENTER AND MOVING PICTURE NEWS is therefore happy to be made the medium for the wider dissemination of this patient analysis and these helpful suggestions.

Mr. Rowson, whose long experience in film production and distributing, entitles him to be thought of as one with an intimate knowledge of the difficulties and aspirations of the situation, yet shows himself at the opening of his article as one ready still to learn from others with experience gained in other directions. Thus his article opens with a challenge to exhibitors to tell the producer his opinion upon two important questions: "Do British pictures pay the exhibitor?" and "Do British people want British pictures?" It is much to be feared that many British exhibitors have not tackled the subject of records of business as they have been attacked by American exhibitors, many of whom have carefully prepared graphs or diagrams of expenditure and income so that they are able at a glance to determine the value to them of any picture they have screened.

Will the British exhibitor respond to this challenge, uttered, as it is, with a view to getting down to basic requirements? Will he help in manufacturing this barometer of public taste which will enable the film producer to make pictures, offering with something approaching certainty, a profit upon outlay? Mr. Rowson realises that the pictures with an international appeal are very few and far between, and that there is a demand in every country for the home product interpreting aspects of life with which the kinema-goer is reasonably familiar. The home producer is again and again the saviour of the situation for the exhibitor, and an accurate knowledge of home requirements is necessary if the home producer is to preserve his existence and minister faithfully to the needs of the home exhibitor.

Mr. Rowson utters, too, a challenge which might be taken up by the C.E.A. and the K.M.A. He suggests that British manufacturers should take exhibitors into their confidence and offer facilities for the investigation by first-class chartered accountants of the situation. He believes that by such means the losses upon British film manufacture which have been entailed during the last few years would be convincingly brought home to the exhibitor, and thus he would be stimulated to offer all the assistance in his power to make film production in England a profitable—if not a big money-making concern. The British picture, notwithstanding its admitted weaknesses in the past, has always a dignity and sweetness that is missing in productions from other countries, and any attempt to secure the continuance and improvement of the British picture deserves the support, on patriotic grounds alone, of every exhibitor.

On the matter of an influential patron for the film industry this paper has over and over again advocated such an appointment. Mr. Rowson sees what an advantage such a patron would confer and commends the idea to his readers. Equally important, too, is his desire for the exploration of the possibilities of co-operation between exhibitor and producer. Having induced a habit of confidence by offering proof to the exhibitor of his difficulties through efficient examination of his economic difficulties, the producer would, Mr. Rowson feels, be able to obtain the exhibitor's hearty co-operation in popularising British stars and pictures and so making it worth while to press on with production that will be an economic proposition.

Mr. Rowson challenges the exhibitor to help him; he challenges (not in so many words) the C.E.A. to assist; he challenges the British National Film League to find methods for popularising stars, and he closes with a challenge to his fellow manufacturers to amalgamate for their best interests, and to cultivate that forward view which alone can bring the best results. A large number of pictures all for release at one moment, and then a period when few pictures, or none at all, are being released, is bad for the manufacturer in both ways, and any amalgamation or understanding which will ensure a steady flow of the right sort of picture that will pay the exhibitor to screen will do more for the British film industry than all the barren complaining against bad times that could be uttered.

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By the W

A Weekly On Trade

THERE is no question but that the election has had a very bad effect upon kinema business right through the country, but, after all, it was only to be expected. Election meetings are an attraction that take a good many people away from the kinema theatre, but, thank goodness, they do not occur very often. Coming as the election has, just before Christmas, and with some pretty bad weather in its train, it is not to be wondered at that there has been a distinct falling off in attendances all over the country during the past week or two. At the same time this hardly warrants the extraordinary depression and pessimism that has fallen on the entire industry like an absolute blight.

Election Kills Business.

NOT only do exhibitors seem to be very much down in the dumps, but I think a great many renters that I have called upon have been even more gloomy and pessimistic in their utterances than the men who are showing the films. Business in Wardour Street has been pretty poor, and it is no use disguising the fact, but then every other business is suffering as a result of the election, and the legitimate theatre even worse. Considering everything, I contend that the kinema has kept its end up very well, for a tour round the legitimate theatres shows a disastrous state of affairs. All this moaning and wringing of hands is only inflicting harm upon the entire industry, and whilst I know it is difficult when times are hard to be always smiling, at least it does not help by predicting that the end of all things has come.

Plight of the Independent Renter.

ONE very unpleasant sign, and a thing that is, I consider, more serious than anything else, is the plight of the independent renter to-day. Not only are these getting fewer in number, but some of the larger distributing companies, and those mostly American, are literally giving their stuff away at such absurd prices that the independent is not slowly, but hurriedly, being forced out of existence. I have had many conversations with leading independent renters during the past fortnight, and could not fail to be impressed by the paucity of their bookings. This is one of the most serious matters that I know of, for if these independents cannot get a living, and have to throw up the sponge, then the time is not far distant when this industry will get into the hands of half a dozen of the leading concerns, and exhibitors will then know what a costly mistake they have made. I can see nothing but disaster by the exhibitors' present policy of deliberately shutting out the independent by offering him ridiculous prices he cannot possibly accept and make a living. It may appear very tempting to book films for an infinitesimal sum, particularly when times are not too good, but at the same time exhibitors would be well advised to study the situation and think over what will inevitably occur if they persist in making it impossible for the independent renter to live. Personally, I view the situation with a great deal of alarm, because I know the inevitable result.

The West End Presentation Bogey.

IN the "Morning Post," of last Friday week, appeared a full column article upon the key-theatre system as it has developed recently in London, and its insertion in the columns of the lay Press gives to this question a significance which will not be overlooked either by the trade or by the public. It has long been felt by many within the film industry that a special West-End presentation is no criterion whatever of a picture's value, and that many firms have given such presentations at considerable immediate loss in the hope and with the intention of recouping themselves by making exhibitors believe that because of its West-End run the picture is worth considerably more than it would be otherwise. As a matter of fact, pictures which have returned a profit upon their West-End presentations could be counted upon the fingers of one hand, with one or two digits to spare, but so long as the exhibitor feels that a picture's attractiveness is increased by such presentation the practice will probably continue.

Are Exhibitors at Fault?

WHAT is so hard to comprehend is the stipulation made sometimes by proprietors of larger kinemas in the suburbs and provinces that their booking of a film shall depend upon the picture receiving a West-End presentation. The loss made by such presentations has to be made up subsequently, and the exhibitor who books the picture has to pay his share. With America things are different. It is a poor picture that, shown upon Broadway, does not return a profit, for the picture-going public is larger there, and thus there is nearly always a profit, even after allowing for extra expense in exploitation. Here it is different, but if the exhibitor proves himself too much impressed by the West-End presentation bogey he may find himself booking at a high figure a second-rate picture which has been so presented and passing over a better picture which has not. The independent producer or renter who has put all he can into his picture cannot afford to expend—and possibly lose—a further £2,000 for such a purpose, and unless this is realised by the exhibitor such independent firms, so necessary for the best interests of the industry, must suffer extinction.

Producers and Renters Must Get Together.

JOE GODSOL, president of the Goldwyn Picture Corporation, has been talking some pretty good common sense in New York. He says the vital issue of the day is whether or not the producer is to receive fair and reasonable prices for his pictures, and points out that if rental prices come down the producer will be no better off than now, even with the reduction in costs, and he suggests that it is time for the producers to stop talking and take action. Godsol is particularly against exhibitor combinations, and booking arrangements, and suggests a joint distribution scheme with pictures playing on percentage. Joe Dannenberg, in commenting on Godsol's remarks, says if producers and distributors will only have brains enough to get together and do something besides talk, it will be worth while. Harry Rowson is pleading on another page a somewhat similar idea, and his article is very well worth reading, for it contains some sound common sense.

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ay Notes.

Causerie Topics.

Return of Charles Wilcox.

CHARLES WILCOX arrived back in England last Friday on the Majestic after a protracted visit to New York. Mr. Wilcox has received many offers for "Chu-Chin-Chow," which are being considered, and upon which an announcement will be made in due course.

Film Celebrities Return to U.S.A.

QUITE a considerable number of well-known film celebrities sailed on the Majestic last Wednesday for New York. J. D. Williams, president of Ritz-Carlton Pictures; William Vogel, who is also connected with that concern, but who is more widely known as the man who handles the Chaplin pictures over here; John D. Tippett; Frank Thompson; and David Mountain were passengers, so that I imagine there will be a good deal of film talk on the way over. I expect J. D. Williams will be back early in January, bringing with him Rudolph Valentino, when they will immediately commence production of the first picture starring this well-known artiste.

"Doug." Gets the Wind Up.

DOUGLAS FAIRBANKS appears to have thoroughly got the wind up, for I notice that at the final session of the Federal Trade Commission he declared he was at the mercy of theatre combinations. "Doug." says all the producers are working towards amalgamation, and is very pessimistic concerning "The Thief of Bagdad," which he estimates will cost nearly two million dollars, and upon which he does not see any direct assurance of getting the money back. There is a good deal in what Fairbanks says, and I quite understand him being pretty worried over "The Thief of Bagdad." The trouble with an artiste like Douglas Fairbanks is that each and every time he has to go one better. "Robin Hood" was undoubtedly a great picture, but the public will not allow him to rest on his laurels—they expect something greater every time, but there must be a stop somewhere.

American Anti-Tax Campaign.

EXHIBITORS in America are determined to prosecute their fight for the repeal of the entertainments tax in that country with the utmost vigour, and encouraged by the pronouncement of Mr. Mellon, Secretary for the Treasury, who admitted that the tax was an unjust one, they are now mobilising their entire forces in a great effort to get Congress to seriously regard their case, and their latest move has been to ask Mr. Will Hays to lead an important group of theatre owners in their fight for the repeal of the tax. The appeal to the president of the Motion Picture Producers and Distributors of America came from some of the greatest exhibitors in the industry, and after consultation with them, Mr. Hays has accepted their invitation, and with such a powerful personality at the head, the best results are confidently anticipated. I shall watch the campaign with a great deal of interest.

BRITISH FILMS IN AMERICA.

ALL British Manufacturers and Producers who are anxious to know the chances of success of their products in the American market will find the situation accurately summed up in the mammoth New Year edition of THE FILM RENTER & MOVING PICTURE NEWS, which will be published on January 1st. This epoch-making issue will also contain outspoken contributions by the leaders of the American Motion Picture Trade, and some of the greatest leaders of the industry in this country.

Kinema Stars' Reception.

MISS KATHLEEN MASON, vice-president of The Stoll Picture Theatre Club, informs me that they are holding a reception at the Stoll Picture Theatre on Tuesday next, when a number of the most prominent British actors and actresses of the screen will be present. This particular evening is a variation on the usual debates and lectures which the Club have been having, but it is part of an effort which they are making to consolidate the British Film industry. As Miss Mason says, "it is felt that if the public realise that kinema stars are both earnest and sincere about their work, a greater air of reality will be given to their pictures"—hence the reception. I should think it would be well worth attending.

First National's New Directors.

THE appointment of Percy Phillipson and Horace Judge as members of the Board of Directors of Associated First National is a step upon which not only the gentlemen concerned, but the organisation itself, is to be felicitated. Too often men in similar positions are denied the share in general administration of the business with which they are familiar, their activities being confined largely to the particular departments presided over by them. This new step will not only bring strength to the directorate of First National, but will be greatly appreciated by their sales staff, both in London and the provinces, with whom Mr. Phillipson is exceedingly popular, while Mr. Horace Judge's appointment will engender confidence in a remarkable degree, and may be counted upon to increase First

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National's efficiency, as Mr. Judge brings experience upon both sides of the Atlantic to bear upon all questions coming within his purview. It is this recognition of ability within its own household that has made for First National's success and accounts for its vigour of outlook and achievement.

Death of Gifted Director.

NEWS just to hand from Los Angeles records the death of Allen Holubar, one of the best known directors in the motion picture industry. His wife, Miss Dorothy Phillips, was at his bedside to the end. Mr. Holubar was taken ill while directing "The Human Mill" for Metro, and was brought back to Hollywood for an operation, which, however, was not successful. Exhibitors in this country will remember many of the pictures that this gifted director has made, and the news of his death will be received with great regret.

Welcome Recovery of Fred Martin.

I AM very glad to welcome Fred Martin, the popular publicity director of Famous-Lasky, back again after a serious bout of influenza. There is no man in the publicity line more respected among exhibitors and the trade than Fred Martin, and it is good to see him about again after a few days really serious illness.

Thanks for Sympathy.

MRS. EDWARD SLY desires to express her gratitude and thanks to those who sent tokens of remembrance and messages of sympathy on the death of her husband, who was associated with the Premier Electric Theatres and Ilford Super Cinemas for fourteen years.

A Big Boost Coming.

I MET Mr. Pugh in Wardour Street the other day in a shining silk hat and other accessories to the perfect British temperament. On inquiry Mr. Pugh excused what he termed his "uniform" by remarking that he had just come from Kensington Palace, where a meeting had been held under the auspices of Royalty. "I do not think it will be very long," said Mr. Pugh, "before the film business will get one of the biggest boosts it has ever had in its history." Naturally my appetite was whetted but "further inquiries" elicited no more information except that I was told that the First National forthcoming feature production of "Trilby" will figure in the campaign.

ADVANCING THE CAUSE OF :: BRITISH PRODUCTIONS ::

We have received the following letter from Mr. Ralph J. Pugh, Managing Director of First National :—

Dear Sir,

I THINK it only right and fair to communicate to you the contents of a letter just received from Mr. E. Bruce Johnson, Chief of our Foreign Department in New York, inasmuch as what Mr. Johnson says concerns yourself, and forms an entirely unsolicited tribute to the work you undertook in your recent visit to the United States. Mr Johnson writes :—

"I want to say a word about Mr. Ernest W. Fredman, of THE FILM RENTER & MOVING PICTURE NEWS, of London.

"Mr. Fredman came here and won the hearts of the industry. *I believe that he did more to advance the cause of British productions in this country than anyone who has ever come from England.* Mr. Fredman more than ever demonstrated that the motion picture knows no boundary lines—that it is international, and his visit went a long, long way to cement and further the cordial relations existing between the British and American film industry that was in no small degree already in existence.

"Fredman is the type of man that is a credit to the industry, whether he hails from England, America, Australia, France, or any other country. He is constructive and broad-visioned, and the industry—and I am talking about the motion picture industry as a world industry—needs to support for its own good the activities of men of the calibre of Fredman.

"I am quite sure that I am not only reflecting the spirit of First National in making this statement, but also the spirit of the American Industry as a whole, although not authorised to speak for them, needless to say, but that is my observation."

Permit me to say that I heartily endorse Mr. Johnson's remarks concerning your good self.

Yours very truly,
RALPH J. PUGH,
Nov 29, 1923. Managing Director.

A Foolish Suggestion.

MR. SPICER, the exhibitor who spoke at length at the Bristol C.E.A. on the iniquity of the tax, cannot be congratulated on his suggestion that the scope of the tax should be extended. It would certainly be rather naive to propose to any Chancellor of the Exchequer, who might ask where the equivalent revenue was to come from if he dropped the tax, that he could make it up out of whist drives and dances. That is surely the wrong way to approach this thorny question. Theatre and kinema caterers are hardly likely to become popular by agitating for the tax to be taken off them and put on the promoters of "charity" bazaars and firework displays, as Mr. Spicer suggested. There is grave danger, in fact, in giving the Chancellor any encouragement to widen the incidence of the tax in any way whatever.

Tatler

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Rushing to Disaster

IF anyone had told me in the Summer of 1921, when the exhibiting side of the business was in a state bordering closely upon bankruptcy, that block booking, one of the chief causes that led to the deplorable condition of things at that time, would again be in evidence two short years later I should have considered my informant completely out of his mind.

Unhappily, if one reads the signs aright to-day, there is no other conclusion to come to other than that hundreds of exhibitors are embarking upon the very course that led them into such terrible plights but a short time back.

Frankly, the memory of many people in this industry appears to be sadly at fault, for they never seem to learn any lesson out of whatever drastic experience it has been their unfortunate lot to suffer in the past.

The stupid and senseless system of block booking two years ago not only put dozens of exhibitors completely out of business, but very many only just weathered the storm, whilst a great many more are still paying even to-day for the mistake they made of overloading themselves with pictures, and having to shelve hundreds of pounds when a film came along which their public clamoured to see immediately.

There is little use repeating the many arguments that instantly come to one's mind based on experience of what actually happened, and what block booking did for exhibitors in 1921, for it must, indeed, be in the mind of every man in this business, so short has been the interval, and in many cases so appalling were the results of their folly; yet it would almost seem as if these things had never happened if one takes into consideration the state of the industry to-day. It is a plain and undiluted fact that the bugbear of the business, block booking, is coming more and more into existence again, and that exhibitors are once again completely losing their heads at the thought of getting a number of pictures for a really infinitesimal sum, despite the fact they have seen none of them, do not even know whether they will ever see the light of day, and have no knowledge whatever of their drawing power, or of even what they will contain.

Take the country, east, south, west and north, and you will find hundreds of showmen who, with a wealth of material to select from, with a full knowledge that there are some great productions that must have immediate release, utterly ignoring what their common sense must tell them is a disastrous policy, and blindly being led away by the bogey of low prices, and overloading their date books with a mass of pictures of which they know absolutely nothing.

Was there ever a more stupid policy, in the light of comparatively recent events? Every experienced showman in this business knows that to-day an open date book must mean the salvation of his business. Every shrewd business man in this industry who is at all far seeing must of a necessity know that it is absolute disaster to book up pictures a year or more ahead, and fill his date book, and then when a picture comes along that his public demand to see simply have to shelve productions.

Shelving pictures has been the ruin of this business. Block booking merely means that it is keeping out new and up-to-date productions that should be seen by the public immediately. It is unfair to the British renter and, indeed, to the American renter, because it does not give every distributing corporation a fair chance. Block booking two years ago was killed by the Press and the public, who rightly inveighed against the showing of out-of-date pictures. By taking the situation in hand at that time, and bowing to the inevitable, exhibitors escaped complete disaster, although they were very badly rattled. It is incredible that such a state of affairs can ensue such a short time afterwards.

Before it is too late every exhibitor in this country, no matter what inducement is held out to him, should consider his position carefully, weigh every picture that is offered to him from the point of view of entertainment value, and book pictures that his public will, at any rate, see within three or four months of their trade show. An open date book is the exhibitor's safeguard, and he is merely rushing to disaster if he persists in this present blind course of self-destruction.

Robert W. Redman

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Does The British Publ

Tremendous Handicap of

NECESSITY OF EXPLORING BE

By HARRY

IN view of the great publicity which British pictures and the British Film Week are receiving, it is not out of place to write about the position of British films, and discuss frankly issues relevant from many angles. First and foremost, the question to be asked and answered is, Do British pictures pay the exhibitors? Do British people want British pictures? This is so easily determinable that any exhibitor who does not know fails in his responsibilities to himself, the trade as a whole, and to the public. For the kinema business is based on supplying entertainment to the masses; money is spent increasingly in order to secure more and more mass patronage; if the returns are not sufficient, there is less money available for supplying the very pictures for which discriminating, intelligent, and conscientous exhibitors are looking. Ignorance of requirements and indifference to public demand are the seeds from which spring a constant supply and exhibition of not-wanted pictures; encroaching upon and minimising the value of pictures which are wanted and should be replaced.

COMPARING RECORDS.

I therefore ask every exhibitor to find out the relative importance of different kinds of pictures, rather than trust to prejudice or opinions. Take records as far back as possible, find out the number of days during which a British picture topped the bill; average the receipts on those days; find out average receipts on all other days; and then make comparisons. I would like to see as many of these reports as possible collected and published, so that by showing public tendencies exhibitors will be on the alert for wanted pictures, and those who make them will have some guide.

Calculating and comparing public taste need not be limited to British and other pictures. It can be applied to all types of pictures, outputs, stars, etc. To those who are in it, this is a business and not anything else; and just as exhibitors are rewarded according to their ability to gauge and satisfy their public, so it is just and proper that manufacturers' efforts shall be rewarded similarly—no more, no less. Once this barometer of public taste is started it will be found that particular pictures at particular times suit certain kinds of theatres and districts, while each exhibitor will decide for himself in what category his theatre should be placed, and what pictures are likely to suit him most.

AMERICAN FILMS NOT JEOPARDISED.

It is impossible to discuss this subject without touching upon the supply of the great and many pictures which are sent over here from America. Naturally, those responsible for the welfare of their organisations will look carefully into any movements which may affect their interests. To them I say that any possibility of increasing box-office receipts—which means maintaining and increasing public interest in pictures—is going to benefit them more than failure to do so. I say also that any increase in the supply of British pictures will only displace inferior pictures, while nobody's pictures will suffer at all from that. I say further that the possibility of the dominance of American pictures being superseded by British is so slight that in an industry where a year is like a decade in the changes that take place, and where five years is a lifetime that the consequences a few years hence of even tremendous development of British manufacturing are altogether too remote for practical consideration. After all, much more than half of the theatres of the world are in America, and nothing but their own inability and failure can ever jeopardise their film supremacy. At present the annual production of any one of the American organisations is at least equal to all the British pictures together. Their own severe competition in this country—the legitimate efforts of each big organisation to acquire supremacy or a place in the sun, the dumping of pictures at a fraction of the prices British manufacturers would have to obtain for similar pictures in order to get the cost out of production, in short the attempt to throw more pictures on the market than it can absorb is having the effect of compelling American manufacturers to spend all their revenue in expenditure and killing British manufacturers at the same time.

TAKING EXHIBITORS INTO CONFIDENCE.

How long can such a state continue? Film production in this country is notoriously in such a precarious condition that it would be sheer folly to fail to point out that it is threatened with extinction. British manufacturers have made heavy sacrifices in order to keep going at all; but the handicap is gradually becoming unendurable. Nothing can save it, unless some way is found which will enable manufacturers to increase the circulation of their pictures or to gross a lot more money for them than hitherto. If exhibitors do not find them profitable, it is only right that manufacturers should stop producing them; on the other hand, if extinction is brought about simply by unfair or ruinous competition it is surely a matter for the serious consideration of exhibitors to see if any means can be devised by which they can continue to be supplied with more of the pictures which they require.

As there may be some doubt in the minds of many exhibitors as to the accuracy of this estimate of the position of British manufacturers I would suggest to British manufacturers that they take leading exhibitors into their complete confidence, and that facilities be offered for them to employ one or more first-class chartered accountants to report on the whole position of film producing in this country. I believe such a report can be made without divulging the accounts of any particular company. The losses of manufacturing during the last few years will prove amazing, although on all hands it is admitted that British productions have improved enormously.

ONLY REAL HOPE FOR THE TRADE.

It might very well be asked why should exhibitors bother about manufacturers' troubles; if manufacturing does not pay, why do they continue? This, though some-

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ic Want British Films?

Producers in this Country.

NEFITS OF CO-PARTNERSHIP.

ROWSON.

what natural, would be a short-sighted and narrow-minded attitude. If manufacturing does not pay, manufacturing will stop; if British manufacturing does not pay that will stop, and if exhibiting does not pay, that will also stop. Though all compete and frequently appear to be even antagonistic, they are really—and we all know it—dependent on each other.

I say emphatically, from conversations with exhibitors all over the country, that the only real hope in sight now for British exhibitors is either a big development in the production of British pictures or another war—that no boom can possibly take place otherwise. Exhibitors must choose between continuing with old, dwindling audiences or concentrating on the acquisition of new audiences. And the most practical prospect within the immediate reach of British exhibitors is obviously in increasing the importance and quantities of home-made pictures and all that means: new actors, actresses, stories, producers, publicity, etc.

Under present conditions, the troubles of British manufacturers are similar to the troubles of all European manufacturers; there is a big probability that the theatres of all countries outside America will suffer enormously through the inadequate supply of home productions.

PRODUCTION IN EUROPE DYING OUT.

There are over a thousand features made a year in the world; a very large number can be shown in districts and theatres requiring two or three hundred only. On the face of it it looks fine for an exhibitor, so far as competition is concerned, to find himself independent of so many pictures, but the unequal competition is proving all over the world an impossible business proposition, and manufacturing is already dying out in Europe! This country is producing less pictures to-day than at any time during the last ten years. France, Italy, Germany, Scandinavia are all in the same boat. And yet, just as American exhibitors are thriving because they have ninety per cent. home product, so the exhibitors of all these other countries will, and are, suffering because of the continuous reduction in their domestic supply.

I would like to draw special attention to the circumstance that if the exhibiting business of the world is undermined through the failure of the home supply of each country in Europe; there is sure to be subsequently such a reduction in American production, in quality, quantity or both—commensurate with the declining returns on their pictures—that it is not difficult to foresee a collapse of the whole industry if these probabilities are not faced and checked.

TREMENDOUS CAPITAL AT STAKE.

I can hear exhibitors talking over this subject of pictures and freely using such terms as "supply and demand," "survival of the fittest," "market value," "competition is good," etc. These terms are all wonderfully significant providing that the exhibitor and the public get, and continue to get, what they want out of them. That is the whole issue. With us here the question is: is the exhibitor getting as many British pictures as he wants? If not, it is his business to forget quotations, commercial and economic terms, and see what is to be done. At times the outlook seems very, very black, but when one recalls the morass into which the trade found itself by forward bookings only a little more than a year ago, and see what has been accomplished since, there is a good deal of hope that a united effort in any direction might quickly alter the whole aspect and bring nearer that prosperity for which we all hope.

I am fully aware of the seriousness of these statements, and I am not content to be merely pessimistic or critical. All through the industry people are whispering the things I am trying to convey; tremendous capital is at stake, and I know how dangerous it is to spread a gospel of ruin and destruction. I have turned the subject over and over in my mind, and I find it impossible to get away from the idea that the facts as they appear should be presented along with any suggestion which, if carried out, will modify and improve the prospects of all concerned.

THE DEMAND FOR NATIONAL PICTURES.

Well then, first and foremost, it must be recognised that there must be a steady march onwards to more and more pictures of local interest. If this cannot be achieved under present desultory and unorganised methods—under so much misunderstanding and misapprehension of the relationship of the parts to each other—then steps must be taken to organise those elements which agree on this prime issue. It is always unfair that a condition shall continue for long which enables sections to benefit by the sacrifices of others, without taking up part of their responsibilities, and I hope means will be found to prevent this.

The peoples of all countries are demanding increasing home pictures. There is no more substance in the idea that the world is content with international pictures, international drama, or international comedy, than there is in a League of Nations governing the world; as those who have tried to promote it have found out by now.

Of course, plays come along which have a vogue in more than one country, and so will many pictures. But the legitimate theatres of the world cannot continue on international plays to the exclusion of their own, while the appeal of foreign pictures to the masses cannot last much longer unless supported by pictures of local interest. Reverting to international drama, let it not be forgotten that invariably it is modified in each country and presented by the people in each country in a way that is impossible with pictures.

WANTED: AN INFLUENTIAL PATRON.

The biggest boon that could be imposed on exhibitors of this country would be the acquisition of an influential patron of British films—one who would advocate them through thick and thin, day in and day out, in the same way as Lord Beaverbrook fought for and secured the repeal of the laws prohibiting the importation of Canadian cattle; as the late Lord Northcliffe fought Germany in every direction; as Lord Rothermere is fighting for France to-day.

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'Sally Bishop': Sunday Presentation

Preceded by a Big Stoll Dinner.

TO-MORROW (Sunday), at 8-30 p.m., the Stoll picture production of "Sally Bishop," adapted from the famous novel by E. Temple Thurston, will be given a special presentation at the Alhambra Theatre. This is believed to be one of the very finest pictures Stoll's have ever made—a picture which should have a universal appeal by reason of the very human qualities of its story as well as by reason of the fine acting of its all-star cast and the excellence of Maurice Elvey's work as its producer. The demand for seats at this special presentation is enormous.

Many women shed tears over the book, and the play, which was produced at the Prince of Wales Theatre in 1911, was what is nowadays known as a "sob story." But the atmosphere at the Alhambra will not be appreciably moist on Sunday, for though there is pathos in the picture, the end is a happy one; Sally, instead of dying, lives to marry John Traill, the famous K.C.

The public, it is said, positively demand the happy ending, and Mr. Temple Thurston gracefully bowed his head to the inevitable when the Stoll Film people approached him on the subject. The story has been brought up-to-date in other directions; indeed, in the matter of fashion it has been carried a little way into the future, the Paris creations of to-morrow having been specially made yesterday, so to speak, for one of the feminine characters, represented by Maie Hanbury.

Henry Ainley plays the part of Traill in "Sally Bishop," and Marie Doro fills the title rôle, while supporting these twain are a number of well-known film artistes, including the inimitable Sydney Fairbrother, Bromley Davenport, Florence Turner, Mary Dibley, and Mlle. Valia.

On Monday, December 10, following the semi-annual Convention of the Stoll Film Company, Ltd., a dinner will be given at the Savoy Hotel, at which a number of distinguished people will be present. At this dinner Jeffrey Bernerd, managing director of the Stoll Film Company, Ltd., and joint managing director of the Stoll Picture Productions, Ltd., will outline the policy of the two firms, and a number of other important speeches will be made.

DOES THE BRITISH PUBLIC WANT BRITISH FILMS?—*Continued*

I would urge, in addition, upon the members of the National Film League the necessity of securing a highly-placed and big man of affairs to guide them in matters of policy—a man who, by status, personality, and character will command the respect and attention of British manufacturers and determine and guide them in matters of policy.

BENEFIT OF CO-PARTNERSHIP.

Co-partnership between exhibitors and producers should be explored to the limit. Under this system—it is useless going into details until the difficult subject is ripe for discussion—there is a great prospect of supplying exhibitors with pictures, subjects, and stars which they want, which brings me to the whole question of "British stars." The actor or actress here, even when of real ability and personality, is a rolling stone, and does not get the benefit of successive and cumulative advertising and exploitation. The exhibitor does not know when he is going to get another picture with the same star—the manufacturer is not disposed to continue spending money on advertising an artiste who has already gone elsewhere. British exhibitors suffer in consequence of a scarcity of exploited personalities of great ability and with it the whole of the British manufacturing industry. It is really futile to urge seriously that this country has not the talent from which stars are made. Remember Charles Chaplin was born in London—he might easily have been an unknown struggling actor under British conditions, and we would not have been aware that the genius of the screen was actually a British subject. The whole problem of British stars is a matter which deserves consideration of the National Film League, and they might very well find methods by which actors and actresses can be exploited before the public in the interest of the British industry where each individual manufacturer is not able to do so commercially.

And then there are the big possibilities of amalgamation of British manufacturers. *If their pictures were distributed from one organisation, there would instantaneously appear the strongest output of pictures on this market.* The cost of advertising and exploitation would be considerably lessened, especially if important theatres who do believe in British pictures joined in. This proposition bristles with difficulties, because so many manufacturers have large investments in renting and foreign pictures which would have to be assimilated. If this is found to be too big, unsurmountable, there is to be considered the advisability of amalgamation in order to cope with the first run or key theatres and districts which for practical purposes have disappeared.

First run houses here and elsewhere used to mean discriminating houses leading a way for lesser exhibitors to follow. Now they are frequently either owned or controlled by film interests with less power of selection and discrimination than the smallest theatre—and too frequently they provide the only opportunity for an exhibition of pictures to the public which exhibitors in their own judgment refuse to show. So many of these houses have been absorbed by film interests—permanently or temporarily—that British manufacturers with their total supply so small, find it most difficult to get a fair opportunity, and without a fair opportunity in first run or key theatres they might as well throw up the sponge.

FORWARD POLICY TO SAVE INDUSTRY.

The amount of money spent on producing each picture is now so great and big that unless some assurance can be found that pictures get a proper chance at the box office they must cease to be made. I am sure manufacturing big pictures without an assured outlet must rapidly become a thing of the past.

In conclusion, I would like to point out that the value of a picture theatre is determined by the drawing power of pictures showing and imminent, and it behoves those who control them to watch carefully the supply of pictures in sight.

Production of pictures is now such a laborious business that manufacturers' ideas take at least a couple of years to bear fruit; unless exhibitors look ahead they may easily find themselves in an irretrievable position from which they may never be able to extricate themselves.

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Licences to Perform Copyright Music

How to Obtain Advantageous Rates.

In order that exhibitors may understand the new positio C.E.A. have issued a pamphlet setting out in lucid terms the c of the method of grading which should do much to remove an in exhibitors' minds through insufficient information. The docu exhibitors into whose hands the pamphlet may not have fallen, n which the agreement with the P.R.S. has given them, the onditions of the new agreement, supplemented by an example y misconceptions regarding the subject which may have arisen ment, slightly abridged, is set out below for the benefit of those and as a permanent record for readers of the FILM RENTER.

1.—A new agreement has been concluded with the Performing Right Society, so that members of the C.E.A. can obtain the licence of that society to perform copyright music within its repertoire at a much reduced rate. This agreement relates to licences expiring on and after April 5, 1924. There are certain conditions attaching to the grant of a C.E.A. licence by the P.R.S., which are set out below.

2.—Fee.—Members of this association holding a C.E.A. licence from the P.R.S. will in future pay to the P.R.S. for its licence the same fee as is paid to the Association for membership. The fee to the P.R.S. will be subject, however, to a discount of 33⅓ per cent. up to April 5, 1927, and after that date of 30 per cent., provided payment of the fee is made to the P.R.S. within one calendar month of the fee becoming due.

EXAMPLE.—A grade "B" hall pays £5 5s. subscription to this Association. After April 5, 1924, the annual fee to be paid to the P.R.S. for its licence will be another £5 5s., but if payment is made within one month of the fee becoming due a discount of £1 15s. will be allowed, making the net fee payable to the P.R.S. £3 10s.

The fee to the P.R.S. for the various grade halls is set out below:

Grade.	P.R.S. fee	Discount up to 5/4/27 if payment made within one month.	Net fee.
A.A.	£21 0 0	£7 0 0	£14 0 0
A.	10 10 0	3 10 0	7 0 0
B.	5 5 0	1 15 0	3 10 0
C.	2 2 0	0 14 0	1 8 0

3.—Grading.—The basis of grading by the C.E.A. is as follows:—

Where the total money holding capacity of a hall for one performance does not exceed £12 10s., the hall is grade "C," and the subscription to the C.E.A. for membership is £2 2s. per annum.

Where it exceeds £12 10s. but does not exceed £25, the hall is grade "B," and the subscription to the C.E.A. for membership is £5 5s.

Where it exceeds £25 but does not exceed £166, the hall is grade "A," and the subscription for membership is £10 10s.

Where it exceeds £166, the hall is grade "A.A." and the subscription to the C.E.A. for membership is £21.

The basis of grading is on the money holding capacity, and is not based on actual takings.

4.—Any Number of Musicians Permitted.—The basis of calculating fees upon the number of musicians employed has been abolished. After April 5 you can employ as many or as few musicians as you wish to perform copyright music, as it no longer makes any difference to the fee payable.

5.—Conditions for obtaining a C.E.A. Licence.

PRESENT HOLDERS OF C.E.A. LICENCES.—The members of the association who now hold C.E.A. licences are reminded that these expire on April 5, 1924. To obtain a new licence they must apply on forms to be obtained from the general secretary, which must be completed and returned before May 17, 1924, in order to obtain a new licence. If this is not done members will lose their right to C.E.A. licences for 1924. There should be no delay in making application.

6.—HOLDERS OF GENERAL LICENCES from the P.R.S. can exchange such licence for a C.E.A. licence at the lower cost if they apply immediately the current fee expires for a C.E.A. licence on an application form which can be obtained from the general secretary. This form must be completed and sent to the P.R.S. (or returned to this association in time to enable it to be forwarded to the P.R.S.) within six weeks after the expiration of the current year for which the fee has been paid.

7.—New Members who do not hold a licence can obtain a C.E.A. licence provided application is made within six weeks of their election to membership of the C.E.A.

8.—Disqualifications.—Immediately application for membership is received by the C.E.A., the P.R.S. is notified, and the P.R.S. will not visit or canvass that member for six weeks on condition that the member of the C.E.A. at once applies for the society's licence. If, however, before this association is able to notify the P.R.S., that society has either canvassed the member to take up its licence or has visited the hall and found that its copyright music was being performed without its licence, the P.R.S. has the right to refuse to issue a C.E.A. licence for that year. This disqualification, however, will only attach for one year.

As a result of the member being canvassed or an infringement of the copyright of the P.R.S. being recorded against him, the association has found that in such cases the exhibitor usually takes out a general licence from the P.R.S. This can be exchanged at the end of the year of the general licence under the same conditions as apply to holders of general licences, provided the exhibitor at once joins the association and applies for a C.E.A. licence.

9.—New Kinemas.—The P.R.S. has agreed in any preliminary literature which it sends to new kinematograph proprietors to draw their attention to the fact that a C.E.A. licence can be obtained from this association. The disqualification for canvassing set out in the previous paragraph will be waived for six weeks from the date of that letter. Proprietors of new kinemas, or of kinemas hitherto unlicenced, or new proprietors of existing kinemas, should, therefore, at once apply to the C.E.A. for membership on receipt of a communication from the P.R.S. if they are playing copyright music. They will find it will save them money if, at the same time as they apply to the local licensing authority for a kinema licence, application is also made to the C.E.A. for membership and also for a C.E.A. licence from the P.R.S.

10.—Duration of Licence.—The fee paid to the P.R.S. by an exhibitor is an annual one, payable in advance. The licence will, however, terminate within the year as soon as an exhibitor ceases to be a member of this association. Exhibitors will

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The Weakness of Special Weeks

Sustained Effort by Producers Needed

By CARL LAEMMLE.

I HAVE been asked to give my views on British Week "fully and frankly." I wonder how frank an American dares to be in giving his views on English institutions, or how frank an Englishman dares to be in airing his ideas on American institutions. However, here goes:

I don't think much of British Week. I don't think much of American Week, or French Week, or German Week. I don't believe they prove anything. I speak from experience, because our company has had Universal Week more than once. The only lesson I have ever learned from such an event is that by concentrating upon one week our sales force can build up a staggering total business—for that week—but it has always had a back-wash of almost equal strength.

There are fifty-two weeks in every year, and the producer who can't hit the high spots in every one of the fifty-two can't live. Furthermore, British Week, if confined to Great Britain alone, means practically nothing, no matter how successful it may be. If British Week were held in every country in the civilised world, the English producers would at least get a world of advertising from it.

Something greater and more lasting than British Week must be undertaken by the British producers. I have a suggestion to make, and again I draw from my own experience over a period of many years. It is simply this, that English producers take immediate and practical steps towards a greater distribution of their pictures all over the world.

I have heard much talk of a conspiracy in America to keep English pictures out of American theatres. This charge is not sporting. It is not worthy of the English people. There is no conspiracy. There never will be a conspiracy of this sort, because it would be doomed to failure before it even started.

Years ago, before the Universal Company opened its own distributing offices throughout the world, I tried hard to get proper distribution for our pictures. I was up against a stone wall. Companies having distributing offices in other lands said, "Why should we distribute your pictures for only a part of the intake when we can distribute our own and get 100 per cent. of the receipts?" That was when I awoke to the fact that Universal must open offices everywhere and handle its own goods, no matter how much it cost in effort and cash. Nobody would take as much interest in handling our pictures as we would take.

So we tackled the job. First, we studied the markets of the world to learn what was wanted. Our information was not always exact, but it was the best we could get. Then we made the kind of pictures the peoples of the world seemed to want. Of course, the war gave us a tremendous advantage, for while it was holding back English and European production it did not hamper us, at least not so much.

English producers are faced to-day with the same problem that faced me. They can't rely upon home markets alone. They must search, as I sought, and they must find what the world's markets desire. Then they must make it. And after they have made it they should open their own distributing offices and sell their own goods.

At present the American product has the upper hand, but if my foresight does not betray me, the time is coming when there must be a greater variety than America alone can supply. Otherwise there will be a falling off of public interest in pictures. So I, for one, will never make a move which could hamper the pictures of other countries. The business needs them. It can't live on a monotone.

I have always thought, and I have always said, that I believe the English producers know more about stories than we do in America. Some of Universal's best stories were constructed by Englishmen. But, on the other hand, I have always maintained that American acting and American directing were more suitable for the world at large than the English methods. If this is true, wouldn't it be better for the English producers to give the people of the world what they want than to concentrate their effort upon a British Week? Why not a British Week every week, brought about by a natural demand because of the quality and type of English product? Why waste time on symptoms when it is more vital to get at the cause?

If this sounds like criticism, so be it. It comes from the heart as well as from the head, and it is intended to be constructive and helpful.

LICENCES TO PERFORM COPYRIGHT MUSIC—*continued*

realise, therefore, that the benefit of a C.E.A. licence is dependent upon membership of the association. If a member ceases to pay his subscription to this association, and his membership thereby lapses, the C.E.A. is required by the terms of the agreement to notify the P.R.S. of that fact.

The reduced rates for a C.E.A. licence are governed by the agreement between the P.R.S. and C.E.A. This is for five years, from April 5, 1924, and continues thereafter from year to year until determined by six months' notice. The agreement has a breaking clause that it may be terminated earlier if the revenue received by the P.R.S. falls below a certain sum, in which case C.E.A. licences would determine at the end of the year then current, or at the option of the P.R.S. at October 5 previously on its making a refund of the unexpired portion of the fee paid.

11.—Inspection of the Agreement.—The full agreement may be inspected at the office of the association at any time.

12.—General Licences and C.E.A. Licences.—There exists some confusion as to what is meant by a general licence and a C.E.A. licence. A general licence is the licence issued by the P.R.S. to an exhibitor independently of this association. Licences issued by the P.R.S. to members of this association who comply with the conditions set out previously are called C.E.A. licences. The difference that concerns an exhibitor is that of cost. A general licence costs much more than a C.E.A. licence.

13.—Change of Proprietorship.—When a transfer of a kinema takes place from one member of the C.E.A. to another, the new member can obtain a new licence from the P.R.S. for the unexpired period of the year ending the next April 5 of the licence held by the former proprietor by paying to the P.R.S. the stamp duty (a matter of a few shillings), provided application is made within six weeks of the date of change of proprietorship.

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Paramount TRADE SHOWS

LONDON London Pavilion, at 11 a.m.	Tue. Dec.	11	POLA NEGRI in a GEORGE FITZMAURICE Production, "THE CHEAT."
GLASGOW La Scala, Sauchiehall Street, at 11 a.m.	Wed. Dec.	12	POLA NEGRI in a GEORGE FITZMAURICE Production, "THE CHEAT."
LEEDS Scala Theatre, at 11 a.m.	Tue. Dec.	11	POLA NEGRI in a GEORGE FITZMAURICE Production, "THE CHEAT."
SHEFFIELD Union St. Pic. Pal., 11 a.m.	Wed. Dec.	12	POLA NEGRI in a GEORGE FITZMAURICE Production, "THE CHEAT."
MANCHESTER Theatre Royal, at 11 a.m.	Wed. Dec.	12	POLA NEGRI in a GEORGE FITZMAURICE Production, "THE CHEAT."
CARDIFF 16, Priory St., at 11 a.m.	Fri. Dec.	14	AGNES AYRES in "A DAUGHTER OF LUXURY."
NEWCASTLE New Pavilion Theatre, 11 a.m.	Fri. Dec.	14	POLA NEGRI in a GEORGE FITZMAURICE Production, "THE CHEAT."
LIVERPOOL Scala Theatre, 11 a.m.	Fri. Dec.	14	POLA NEGRI in a GEORGE FITZMAURICE Production, "THE CHEAT."
BIRMINGHAM Futurist Theatre, 11 a.m.	Fri Dec.	14	POLA NEGRI in a GEORGE FITZMAURICE Production, "THE CHEAT."
NOTTINGHAM Scala Theatre, at 11 a.m.	Tue. Dec.	11	AGNES AYRES in "A DAUGHTER OF LUXURY."

FAMOUS-LASKY FILM SERVICE LTD.
—LONDON—

ADOLPH ZUKOR *presents*

POLA NEGRI

IN A GEORGE FITZMAURICE PRODUCTION—

"THE CHEAT"

WITH JACK HOLT SUPPORTED BY CHARLES DE ROCHE

ADAPTED BY OUIDA BERGERE *from the story by* HECTOR TURNBULL

A Paramount Picture

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Released April 7. 1924.

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PRESENTS

AGNES AYRES
IN
"A DAUGHTER OF LUXURY"

ADAPTED BY
BEULAH MARIE DIX
FROM THE PLAY
"THE IMPOSTER" BY
LEONARD MERRICK
& MICHAEL MORTON
DIRECTED BY PAUL POWELL

A Paramount Picture

RELEASED
APRIL 24. 1924.

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Flat Rate or Total Abolition

Tax Matters Discussed at Bristol

From our Own Correspondent

GEORGE REES presided over a special emergency meeting of exhibitors, held at the Whiteladies Picture House on the 27th, to consider the question of a tax campaign in connection with the General Election.

F. A. Webber, the C.E.A. branch secretary, read the questionnaire sent out by the Entertainment Tax Abolition League, and gave particulars of the slides which were being supplied. He said he had written to London, as agreed upon at the last meeting of the branch, and in reply he had received a letter suggesting that a deputation should be organised to wait upon all the candidates in the area covered by the branch, and get their views on the question of the tax, particulars of which should be forwarded to the offices of the League.

Result of Last Year's Promises.

W. G. Spicer said it seemed to him that they were proceeding upon the same lines as last year. Then they obtained plenty of promises, but what was the result? In his opinion it was no good getting promises from candidates. What they wanted was to get a definite promise from the Chancellor or the Government that when the matter of the tax came before Parliament there should be a free vote; that instead of it being made a party question members should be free to vote as they liked. That would be far more useful than tackling members for promises.

Extend the Scope of the Tax.

When Sir Robert Horne asked them if they could show him where he could get fresh revenue to replace the money lost in the event of the Entertainments Tax being abolished, what did they reply? That that was his business, not their's. This was a mistake, for there were plenty of ways by which the Chancellor could have made up the lost revenue; there were whist drives, dances, etc., which were still untaxed. Another point they should emphasise was the manner in which the tax was affecting the labour market through kinemas closing down. It was not only their own employees who were affected; the printing, electrical, and other trades all felt the pinch. It was a question which touched a large portion of the industrial world. And all they did was to sit down and get Members of Parliament to make promises which they had no intention of keeping.

Mr. Spicer criticised the form of the questionnaire which had been sent out, and said they were going to ask a man to vote against his party. They could take it that not a single candidate would vote against his party. What they had got to do was to get the party—not the individual members—to agree to the abolition of the tax. The Entertainments Tax was a tax upon the public, and should be brought to bear upon every form of entertainment to which the public paid for admission. Whist drives, dances, and all other amusements which now escaped the tax should be brought in. Agricultural shows should pay, as the majority of people who go to them go for the band and the fireworks. Even in the case of charity shows more people go for the sake of the entertainment provided than to help the charity. The only entertainments exempted from payment of the tax should be those which made no charge for admission.

Flat Rate Advocated.

By bringing in all these various forms of entertainment, abolishing the present tax, and substituting an all-round flat rate of five per cent., the Chancellor would receive more revenue than he was getting out of the present Entertainments Tax to-day.

Mr. Spicer said he felt strongly on the matter, because it was a vital one to him. He was one of those who, if the tax did not come off, would have to go out of business. He had sunk his capital in his hall, and he had carried on under difficulties—he had even discharged his operator and was doing the work himself—in the hope that the tax would come off. If it did not come off, then he would lose all. It was not right that any Government should tax a man out of existence.

C.E.A. Attitude.

The Chairman said they had to consider that the C.E.A. branches were in favour of abolition, and they might not agree to the suggestion of a flat rate.

H. W. Froude thought the suggestion that dances should be taxed a good one. It was just as fair to ask a person who attended a dance to pay a tax on their tickets as to tax the person who pays for admission to a kinema.

The Chairman said that two blacks did not make a white. They had to be careful; if they showed the Chancellor how to get more money he might take advantage of it and simply extend the scope of the tax, which would mean that they would not get any relief.

Mr. Spicer said he thought it would be rather a good thing if that happened, as it would bring in many other people who were not now affected, and would help in the effort to get the whole thing abolished.

A. B. Atkinson said he thought that quite a number of members favoured a flat rate scale, but they allowed themselves to be guided by the delegates.

The Chairman said they voted in favour of total abolition. He asked if the meeting would appoint a deputation to interview the Bristol candidates.

Passing Benefit to the Public.

The Secretary said they should state that they would pass the benefit of any reduction of the tax on to the public. The inference was that it was going into the exhibitors' pockets. They must be honest and come out openly and state that the public would get the benefit.

After some discussion it was decided to send a recommendation to the Entertainment Tax Abolition League that an intensive newspaper campaign should be started; that as much publicity as possible should be gained through widely circulated newspapers; and that full use should also be made of the hoardings throughout the country to bring the tax question more before the public, with the object of getting the support of the public.

Suggestion for Mass Meeting.

The Chairman suggested that some time early next year, well before the date of the Budget, they should organise a mass meeting in Bristol, take a large hall, and get speakers who were capable of dealing with the matter of the Entertainments Tax to attend. He suggested that the League should organise similar meetings throughout the country, and in this way try to interest the public so that they could show the Chancellor that they had the public behind them.

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EXHIBITORS in this country will be interested to know how D. W. Griffith's new big subject, "The White Rose," went in America. Mr. Griffith's brother (Mr. A. L. Gray), who has been in London in connection with the West End run of the film at the New Scala, states that in New York the theatre-men did better business with the picture than with "Orphans of the Storm." It ran for six weeks at the Lyric on Broadway, the takings in the first week alone totalling nearly £6,000. Such was the interest the subject created that on the first night tickets changed hands for seven, nine, and even ten dollars apiece. Subsequently, "The White Rose" was booked for a week at the Strand Theatre, Broadway, but was retained for an extra seven days. At the Million Dollar Theatre, Los Angeles, it was booked for one, but ran for four weeks. In a month's run at Chicago, again, capacity business was the rule. In a word, "The White Rose" broke records all over America. Human nature is much the same all over the world—especially picture-goers' nature. As a first-class popular attraction "The White Rose" is a certain money maker for theatre-men, no matter what the nature of their hall.

"Why Worry?"

The next Harold Lloyd picture to be released by W. & F. is "Why Worry?" Opposite Harold Lloyd will be seen John Aasen, a little man of 8 ft. 9½ ins., who weighs 460 lbs. and wears size 20 shoes. He is a native of Norway whom Lloyd discovered in the wilds of North Dakota.

CLAIRE WINDSOR, who is co-starring with MARIE WALCAMP in the new Western Import offering shown in London yesterday.

Round the L

Activities and Projects

Lasky's New Pola Negri Offering.

All is excitement at Paramount House, Wardour Street, over the forthcoming presentation of Pola Negri's latest vehicle, "The Cheat." The members of the Lasky organisation claim "The Cheat" to be Pola Negri's greatest triumph, and when one recalls the great dramatic possibilities in this world-famous story, it is quite justifiable. "The Cheat" is undoubtedly one of the greatest original stories ever written for the screen. It has the distinction of being the only screen story that has been adapted as a play, as a book and as an opera. This picture will be presented at the London Pavilion on December 11. Special provincial dates will be announced later.

"What Happened Next Door?"

Claire Windsor is said to make a delightful heroine in "What Happened Next Door?" Western Import's new offering, which might well be called a story of heads and toes. Claire Windsor's original ambition was to be an operatic singer, but a severe illness robbed her of much of her voice, and it was quite by chance that Miss Lois Weber's keen intuition spotted the potential film star in a girl thoroughly enjoying her lunch. She was already married when the screen captured her, and her one little son, who is almost a replica of his mother, is very popular. She is seen to great advantage in "What Happened Next Door?" which Western Import trade showed at the New Oxford Theatre yesterday (December 7). A review of this picture will appear in our next issue.

A Film "After Beethoven"—"The Tenth Symphony."

All the world has been thrilled and enraptured by Beethoven's nine famous symphonies, and it is interesting to note therefore that Granger's are releasing a remarkable "musical" film entitled "The Tenth Symphony" on December 10. "The Tenth Symphony" is the title given to his masterpiece by Enric Damor, a disciple of Beethoven. The most remarkable scene in the film is where the composer plays his symphony to a private audience. The expressions on the faces of the watchers are wonderful as the music brings to their minds visions of sorrow and joy, of tears and laughter. "The Tenth Symphony" is certainly a unique film, and it features two of France's best-known artistes—Miss Emmy Lynn and M. Severin-Mars—who scored a great triumph in "J'Accuse." The producer was Abel Gance.

Too Realistic Fight.

Warwick Ward, one of the best known of our screen villains, had a nasty accident at Islington the other day while enacting a scene for the Granger-Commonwealth film, "The Money Habit." As Richard Varian, a man who has betrayed his employer and friend, Noel Jason (Clive Brook), he is trapped in his house and a great fight ensues, in the course of which Clive Brook threw Ward over his shoulder. Ward fell heavily and remained motionless. "Great," shouted Walter Niebuhr, the producer, and the camera clicked merrily. When the camera stopped Ward still lay motionless and did not attempt to rise. Several members of the cast hurried to him and found that he was unconscious, having sustained a terrible blow on the back of his head. It was some time before he could be revived, but happily he is feeling very few ill effects from his adventure.

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ondon Trade.

of the Renting Houses.

European's North-West Mounted Picture.

European Motion Picture Co., Ltd., will trade show in their private theatre on Tuesday and Wednesday, December 11 and 12, at 11 a.m. and 2-30 p.m., a Universal special attraction, "McGuire of the Mounted," starring William Desmond. As the title indicates, the story has for its background the giant forests and snow-clad plains of Canada, policed by the ever-vigilant Royal Canadian Mounted. Desmond plays the part of McGuire, a mounted policeman who drew a packet of trouble when he was assigned by the major of the post to break up the smuggling operations of a gang of border bandits. Louise Lorraine plays the part of Julie Montreau, McGuire's sweetheart.

Comedy in "Claude Duval."

All who remember the amused way in which those present at the trade showing of "The Lights of London" received the entries of Shakespeare Jarvis, will rejoice to know that Mr. George Cooper has found for John Harris, who took that part, a place for him in the forthcoming "Claude Duval." Until his appearance in Captain Calvert's picture, John Harris was a stenographer in the Gaumont studio offices, but he was too good to remain in such comparative obscurity. George Cooper is finding opportunities for comedy effects in his new picture, which has been considerably held up of late by fogs and general bad weather, but progress is now being made, and many critics are eagerly awaiting this new big subject from George Cooper's hands.

A £3,000 Competition.

"Safe for £3,000!" is the arresting phrase upon the cover of Cosmograph's "Nan of the North" synopsis which represents exterior of a very solid-looking fire-proof safe. By an ingenious arrangement the door of this safe is made to hinge open, and within is to be seen a seductive pile of money bags, labelled with various sums, representing presumably the various large cash prizes which Cosmograph guarantees in connection with the £3,000 competition, of which apparently everyone has now heard. Details of the competition and the methods upon which it will be run are published in this booklet, as well as particulars of special prizes which will be awarded to exhibitors who secure the largest number of entries in proportion to their seating capacity, or whose patrons are successful prize-winners. Many valuable suggestions are given for the proper local exploitation of the film, and special awards are to be made to the theatre managers who, in the opinion of the firm's publicity advisers, put over the best publicity stunts in advertising the film in their district. This idea of helping and encouraging the exhibitor is carried further, for the firm offers to render special assistance locally by supplying a large quantity of poster material entirely free of charge, according to the area and population of the district, and to render direct help toward securing proper publicity in the local Press.

"The Idle Class."

On Monday, December 10, W. & F. are reissuing Charlie Chaplin in "The Idle Class." This will give Chaplin fans an opportunity of seeing one of his best comedies again, and the folks who missed it when it was originally shown will be able to see it now. "The Idle Class" is the only film in which Charlie has ever played a dual rôle, Charles Chaplin as he is in real life and the Charlie beloved on the screen. Another W. & F. release on December 10 is Leah Baird in "When Husbands Deceive."

The use of a motor-car bearing a model of an old farm-house was a prominent feature of the exploitation of "The Old Homestead," Famous-Lasky's recent release, at the Theatre Royal, Manchester.

A Correction.

We regret that through a typographical error the name of the M.P. Sales Agency's new offering, "The Man They Could Not Kill," was inadvertently given as "The Man They Could Not Hang." "The Man They Could Not Kill" is an entirely new production which M.P. Sales are trade showing shortly. The title of this picture should be a good selling proposition in front of any box-office, and trade show announcements will be awaited with interest.

Vitagraph's Vocalist.

Mr. Clay Thomas, the baritone engaged by Vitagraph for the trade show of "On the Banks of the Wabash," is, we are informed, available for other halls in and near London who book this Stuart Blackton special. Also that the illuminated model (and copies of same), which attracted so much attention at the New Oxford Theatre during the afternoon of the "Wabash" trade showing, is available for hire at the rate of 15s. per week, plus carriage. The large coloured cut-outs, showing the old river steamer, may be bought outright at 25s. each. Portrait enlargements of the players in this and other Vitagraph productions are for sale at prices ranging from 3s. to 8s., depending upon size, mounting, and whether coloured or not.

Marie Walcamp, co-star with Claire Windsor, in "What Happened Next Door."

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C.E.A. Levy to Fight the Tax

Yorkshire Exhibitors Approve Formation of War Chest

From our Leeds Correspondent

AT the November meeting of the Leeds Branch of the C.E.A., held at the Cinema Exchange, details of the steps taken in connection with the abolition of the Entertainments Tax and the result of the recent negotiations with the Performing Rights Society were given.

Mr. T. Herbert Kaye, of Huddersfield, presided, and among the members present were: H. Oates, J. Smith, J. Claughton, J. Mackenzie, A. Cunningham, Kaye Aspinall, P. Elliff, J. Jesson, A. Nield, A. Ward, and E. M. Rush (secretary).

Mr. Arthur Cunningham gave at some length a report of the discussion and considerations of the special Emergency Committee appointed to go into the new bye laws relating to kinemas in Leeds, and brought forward the recommendation to the branch meeting that Mr. Norman Hart, the Association's solicitor, be asked to attend with the appointed deputation which would shortly wait upon the sub-committee of the Leeds Watch Committee dealing with the matter.

Fund to Fight Entertainments Tax.

Mr. Cunningham also went into details on the report of the Entertainments Tax Committee and informed those present that the C.E.A. was acting in conjunction with other bodies who were paying Entertainments Tax, viz., theatres, music-halls, football clubs, municipal corporations, etc., from which a special committee had been formed, offices taken, and an independent secretary appointed. The C.E.A. was asked to subscribe £1,000. He added that all the correspondence had been passed over from the last committee which had had the matter in hand. The new committee were asking this time for total abolition or nothing.

The work being done by the Trades Council was also dealt with by Mr. Cunningham, to whom thanks were accorded on the proposal of Mr. J. Jesson, seconded by J. Claughton.

The Chairman mentioned that the General Council had decided to levy members of the Association as follows: AA halls, four guineas; A halls, two guineas; B halls, one guinea.

Discussion, in which many members took part, ensued, and finally the secretary was instructed to write to the general secretary to the effect that this branch approved of this levy and would do all they could on their part to collect the same.

The Chairman added that all income tax should be paid on the subscriptions by the Head Office, and that in future members' subscriptions to the Association should go through as a charge on working expenses which had been paid.

New Agreement With P.R.S.

The new agreement arrived at with the P.R.S. was recounted by the Chairman, who went fully into the particulars of the same. He pointed out the great saving that would accrue to exhibitors. The amount had been fixed for five years, and the P.R.S. had accepted the grading of the C.E.A. in respect of the charges.

Mr. Rush (Secretary) said they all realised the agreement would be a saving to the trade, because the Association's grading of the halls had been accepted, and one of the chief matters arising out of it was that they could now have as many instrumentalists as they liked for one charge, a distinct advantage over the old terms when there was a charge for each individual.

Messrs. Jesson and Claughton respectively proposed and seconded a resolution that the branch tender Mr. Kaye their best thanks for the valuable services he had rendered to the Association in assisting to get this agreement ratified.

Cost of British Film Week Publicity.

A letter from the British Film Week's Committee *re* the five per cent. addition to film hire to cover publicity costs was read by E. M. Rush.

Explanation was given by the Chairman that the money thus raised would be allotted to each area in the proportion that had been raised from it.

Instructions were given to the delegates of this branch to bring the matter up at the next General Council meeting.

General Council Meeting for Leeds.

It was resolved that the General Council be invited to hold their meeting in Leeds during the second week of January next.

SHORT FILMS THEATRE FOR LONDON

NEW ERA'S VENTURE AT THE EMBASSY

AN experiment which will be of interest to all exhibitors is to be initiated at the Embassy Theatre, Holborn, next week, by New Era Films, who have taken over this theatre for the purpose of showing an all-shorts program. There has been a great deal of discussion recently in the trade regarding the box-office value of short features, and many people have advocated the establishment of a short-feature house.

It is the intention of New Era Films to show only the cream of the shorts, so that the exhibition of any short films at the Embassy will become a real hall-mark of merit.

The first program, for Monday next week, will be:

1. The Embassy Gazette, Eve's Review and Felix the Cat.
2. The Evolution of the Caddis-Fly.
3. The Cuckoo's Secret, a new edition of Edgar Chance's famous film, with some remarkable slow-motion additions.
4. The Elements of the Automobile, a twelve-reel film explaining how a motor-car works. Two reels will be shown each week.
5. Fallen Leaves, a Quality Play.
6. Battles with Salmon.
7. Adaptation, a Film Talk on Nature, by Professor Maxwell Lefroy, who has edited many of the Secrets of Nature.

With regard to the Secrets of Nature in the Embassy program, New Era Films will make it a rule not to anticipate in any way the general release dates for these pictures.

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"SALLY BISHOP"

with the greatest cast STOLLS have yet presented in any picture —

Marie Doro, Henry Ainley,

Florence Turner, Sydney Fairbrother,

Bromley Davenport, Mary Dibley, Maie Hanbury and Valia

STOLL

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STOLLS *present*

"SALLY BISHOP"

From the famous novel by
E. TEMPLE THURSTON
that a million readers have enjoyed

Produced by
MAURICE ELVEY
with the greatest cast Stolls have yet presented, including

MARIE DORO & HENRY AINLEY

STOLL

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SPECIAL TRADE PRESENTATION of "SALLY BISHOP"

at the

ALHAMBRA

LEICESTER SQUARE.

SUNDAY DEC 9th at 8·30 p.m.

Seats will be strictly reserved.

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Maie Hanbury and Valia.

STOLL

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ving Picture News

STOLLS
present

"SALLY BISHOP"

From the famous novel by
E. TEMPLE THURSTON
that a million readers have enjoyed

Produced by **MAURICE ELVEY**
with the greatest cast STOLLS have yet presented, including

STOLL

MARIE DORO
AND
HENRY AINLEY.

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First National Honours Executive Heads.

Percy Phillipson and Horace Judge Join Directorate.

PERCY PHILLIPSON.

HEARTY congratulations are extended to Mr. Percy Phillipson and Mr. Horace Judge upon the announcement made by Associated First National that, with the approval of the American house, an invitation has been extended to each of these executive department heads to join the board of directors of the company to fill the positions recently made vacant by the retirement of Sir Harold de Courcy Moore and Mr. Charles Cohen on the recent completion of their term of office.

Mr. Phillipson's long experience in the British film industry has secured for him a host of friends who will receive the news of his advancement with great satisfaction. Mr. Phillipson entered the motion picture industry in 1912 on the exhibiting side in the position of manager. Two years later, transferring to the distribution end of the business, he accepted a managerial position with Pathé Frères, to which firm he returned following Army service in Egypt. His success in charge of the Pathé Leeds Branch led to his being called to London in 1920 in the capacity of sales manager. Following a visit to the United States in 1921-22, where he came to the notice of First National American executives, he was appointed by Mr. Pugh as general sales manager of Associated First National Pictures, Limited.

Congratulations will be none the less sincere to Mr. Horace Judge, whose long and valuable service to First National in America is well known to all acquainted with the film industry in that country. Mr. Judge, who is a Nottinghamshire man and a graduate of London University, was appointed to the post of director of advertising and publicity of British First National Company in April last, in which period, though brief, he has made a host of friends. Mr. Judge's American experience includes long engagements in managerial capacity with Charles Dillingham, Claw and Erlanger, and with the Universal Film Company, as well as an exhibitor in the Canadian field. Up to the time of his returning from America he was active in the directorate of the Associated Motion Picture Advertisers, of which body he was also treasurer.

In making the above announcement Mr. Pugh states: "It is our policy to build up an organisation from within, and to secure for the direction of A.F.N. enterprises the services of those who have proved capable in their previous capacities with us. I am confident that with sales and publicity now represented on the directorate, and with the resultant closer association of those departments, material assistance will accrue to the managing director, and will prove a factor not only in the development of First National business, but will tend towards the general development of the kinema industry."

HORACE C. JUDGE.

BRISTOL EXHIBITOR'S DEATH

WE regret to hear of the death of Tom Channing, of the Hotwells Hall, Bristol, which occurred on the night of November 30 at the Bristol Royal Infirmary, after an operation. Mr. Channing, in his early days, was a member of Livermore's Court Minstrels, and later was associated with Horace Livermore as manager of the Palace, Baldwin Street, when that house gave up variety for films. About three years ago Mr. Livermore sold the house to Biocolour, and a few months afterwards Mr. Channing resigned the management and took over the Hotwells Hall.

One of the original founders of the Bristol Branch of the C.E.A., for many years he filled the position of secretary, resigning about two years ago, when the members took the opportunity of marking their appreciation of the work which he had done for the organisation by making him a handsome presentation. His death will be greatly regretted by a large circle of friends, both in and out of the trade.

Stanley Holland, by quick thought and plucky action, prevented a serious fire at the Picture House, Okehampton, Devon, on November 30. The evening show was on when the film caught fire. Holland immediately threw himself on the burning film and so smothered the flames. He received severe burns on the hands and neck and had to be attended by a doctor. The patrons of the show were loud in praise of Holland's plucky act, for he undoubtedly prevented a serious fire.

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"RIGHT GOODS AT THE RIGHT PRICE."

Mr. H. D. WOOD'S PROMISE TO THE YORKSHIRE EXHIBITORS.

NEW FOX OFFICES IN LEEDS.

MR. W. W. JAY, the Leeds manager of Fox Films, and his staff, are now comfortably settled down in the new offices at Trinity House, 32 and 33, Commercial Street, and the premises, which are centrally situated, and quite handy for both the Cinema Exchange and the Stations, are proving quite a fine acquisition.

The opening of the new premises was celebrated last Wednesday week with a luncheon to a representative body of exhibitors at the Queen's Hotel, Leeds, at which Mr. H. D. Wood, the general manager of the Fox Film Company, was present.

Mr. Wood said he was very pleased to be present at this gathering, and he believed such gatherings should be more frequent, not with the idea of advertising any particular film, but with the idea of getting an interchange of views and opinions, and a better understanding of each other's point of view. Mr. Wood expressed his delight at meeting so many old exhibitor friends, and paid a particularly generous compliment to Mr. Sidney Carter, of the New Century Pictures.

Finally, Mr. Wood proposed a toast—and paid high compliments to Mr. Jay and Messrs. Lawrence Kirsch and Caplan, to which Mr. Jay, as manager, briefly responded.

Mr. Sidney Carter was pleased to look back on his long business associations with Fox Films.

Mr. J. F. Tidswell said he had dealt with Fox Films ever since they started, and he did not know of any single grievance against them. They were not a firm which went off the deep end in regard to prices, as a rule—every film, of course, is not "If Winter Comes." "We are all trying to beat the renter and they are trying to beat us," said Mr. Tidswell, "and I think, on the whole, they beat us because we are a lot of cans. (Laughter.) If I was a renter I should get all I could."

Councillor Tom Thornton (Bradford) said he dealt with Fox ten or eleven years, and had always had a fair deal. "I am known as a man who comes down to change dates, and I can assure you Fox are as pleased to change a film as to book them."

Joe Holmes (Bradford and Keighley) referred to the fact that he was the first exhibitor to show the first film of Fox's in Yorkshire.

Mr. Wood here mentioned that William Fox was an exhibitor, and therefore made films which he, or his organisation, thought would be box-office successes. He had 33 theatres in New York alone. Fox, therefore, was a different proposition from other film companies, because they had a showman to start with. From the films he (Mr. Wood) had seen, he was led to a state of enthusiasm he had never had before. Fox would give them the right goods at the right price. "If you get down to that happy medium," said Mr. Wood, "where you have a real basic price we should be better off than we are now, and that can only be done by evolution and the co-operation of exhibitors with renting representatives."

J. Hopkins (People's Palace, Leeds) paid a tribute to Fox, and referred to what his show had done with Lupino Lane.

Percy Goodall (Cleckheaton), Simpson White (Leeds), A. Blank (Rotherham), S. H. Downing (Sheffield), E. W. Bassill (Sheffield and District) also spoke.

The health of Mr. Wood and the Fox Film Company was proposed by J. Jesson (Penistone) and J. Holmes.

"SALLY BISHOP" ON THE SCREEN.

Scenes from the film version of E. Temple Thurston's famous novel, which is to be presented at the Alhambra to-morrow (Sunday) evening. Henry Ainley is John Traill, K.C., and Marie Doro is Sally Bishop. Excellent support is afforded by Florence Turner, A. Bromley Davenport, Sydney Fairbrother, and Maie Hanbury.

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JACKIE COOGANS

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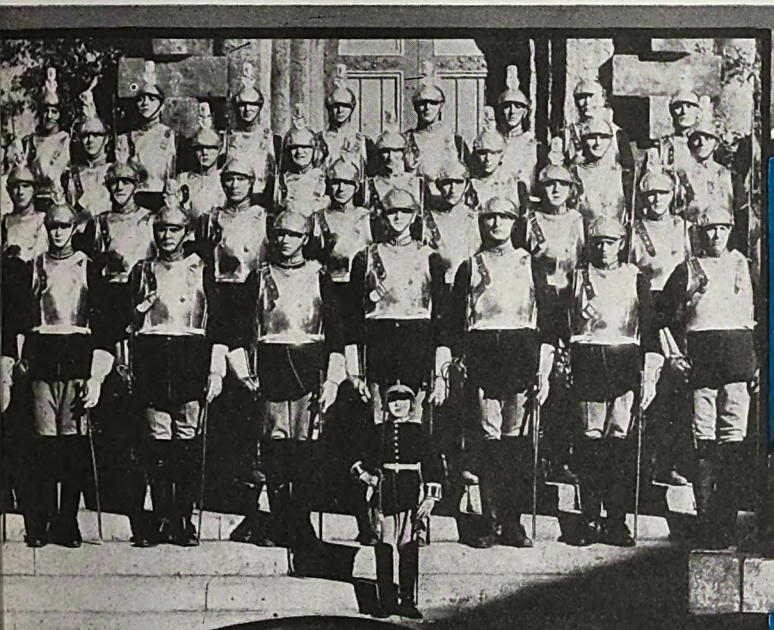
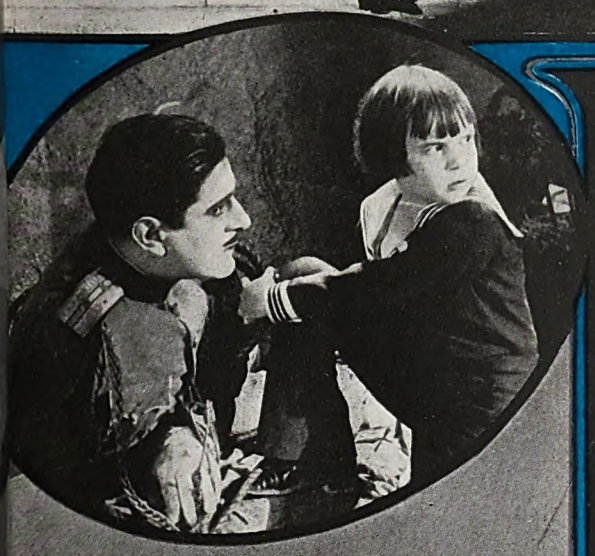
A METRO PICTURE distributed in the

GREATEST PICTURE.





A Romance of Golden Youth, Royal Love and thrilling adventure, in which Jackie appears as the boy prince of everybody's dreams amid the sensational intrigue of a Balkan Court. It is a magnificent production, reflecting the romantic splendour of a far-off Kingdom, and Jackie has the biggest role of his career.

LONG LIVE THE KING

By Mary Roberts Rinehart
Produced under the Personal Supervision of JACK COOGAN Sr. Directed by Victor Schertzinger.

United Kingdom by JURY'S IMPERIAL PICTURES LTD

Metro's Mighty Money-Makers for 1924

The Highwater-Mark of Entertainment

LOUIS B. MAYER *presents*
A FRED NIBLO PRODUCTION

"AMBROSE APPLEJOHN'S ADVENTURE"

All the fascination of Walter Hackett's wonderful stage success amplified in the finest production of its kind ever brought to the screen. A unanimous press acclaimed it

"Great—Even Better than the Play."

LOUIS B. MAYER *presents*
THE REGINALD BARKER PRODUCTION

"*The* ETERNAL STRUGGLE"

Adapted from the G. B. LANCASTER novel, "THE LAW BRINGERS"
Cyclonic Action; Breath-Taking Thrills; Deep Heart-Touching Drama; Settings of Rugged Grandeur, and Brilliant Acting by a Great Cast.

"You'll Wait a Long time for Another So Good."

ROBERT Z. LEONARD *presents*

MAE MURRAY in *The* "FRENCH DOLL"

Adapted by A. E. Thomas from the play by Paul Armont & Marcel Gerbidon.
Mae Murray is the screen's best dressed woman—she is filmdom's premier danseuse, and she is endowed with unique talents as a comedienne and dramatic actress. Hence her wonderful following. "The French Doll" shows

MAE MURRAY at her best.

Each a compelling Box Office Attraction

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WHAT IS LUNACY?

TO ACCEPT GOOD BUSINESS OR REFUSE IT?

To the Editor of the FILM RENTER.

SIR,—The outstanding features of your article on block booking are the utter disregard of facts in order to provide sensational copy and the number of inconsistencies and contradictions which the " copy " contains.

I cannot prevent your describing bookings taken under the new First National Franchise Contract as block bookings, but it is to be regretted that you did not take the trouble to point out the very vital differences existing between a " Block Booking Contract " of three years ago and our Franchise Contract. True, you would have sacrificed an astonishing accusation, but you would have dealt more justly with First National and shown that our Franchise Contract was quite consistent with sound and progressive business.

I entirely agree that three years ago " block booking " as it was then practised by the exhibitor was ruinous. I am also in agreement with you as to the reasons why.

Firstly, the exhibitor had then taken no safeguard to ensure the quality of the product booked, being overcome, as you rightly say, by " specious promises."

Secondly, it was obviously the object of the renter to tempt business with the baits of low average " knock-out " prices for all of the films and very fine titles for one or two of them.

Thirdly, the pictures thus booked were often exhibited in this country many months after release in America.

It is not my business to answer for " other leading American concerns," but to deal with your remarks as directed against my company. I would commence by informing those of your readers whom your article might otherwise mislead that the First National Franchise Contract most certainly *does not embody* the three objectionable features above referred to.

In the first place, Associated First National Pictures, Ltd., were not in existence three years ago. That makes a big difference. Another great difference you entirely ignore is in the fact that our product is made to the order of exhibitors, who for many years past in America have undertaken to exhibit the same pictures and found the arrangement to be highly profitable. In like manner, hundreds of large and small exhibitors throughout this country have had experience of the dependability of the First National product.

It was not long after our inauguration—twenty months ago—that we decided, in deference to many urgent requests, to take bookings on our pictures prior to premiere run or trade show. Subsequent to this decision, and especially during the latter part of 1923, we had been urged by a still larger number of customers to reserve for them our entire product, or a definite portion of it, during the year 1924.

In view of the backing of the considered judgment of 3,500 successful exhibitors in America, and being assured of fifty-two pictures during 1924 vastly excelling in quality the product of 1923, we have had no hesitation in meeting the demands of our customers by providing a Franchise Contract in the United Kingdom.

In the second place we are not offering any First National pictures at absurd prices. We always have maintained that many exhibitors do not pay enough for our product, but we have yet to meet the exhibitor who agrees with us. I submit, sir, that you are in no position to pass judgment on our prices without facts connected with the specific contract which our customers and ourselves alone possess. You are, however, at liberty to ask any First National customer about our prices, and he can furnish you, if he is willing to do so, with the facts, which will quickly allay your anxiety. As for ourselves, we confess to having been partially successful in obtaining bigger and better prices. On the other hand, we claim that we give better value for money than any other house.

I think it is in connection with this matter that your irrepressible sense of humour asserts itself. You suggest that we should refrain from our campaign for business because by so doing we are making it impossible for our British competitors to live. Very kindly I say that if our competitors cannot provide exhibitors with equal value for the same prices which we obtain they cannot expect to live.

In the third place, First National pictures have for some time past been exhibited in this country very close up, and sometimes simultaneously, with release in America. Our Franchise Contract does not change this. It does not contract for old pictures, but for the First National product released in 1924, the release dates in this country being in many cases simultaneous with release in America.

I am of opinion that under the special circumstances which I have enumerated, and which remove the stings of which you complain, exhibitors have nothing to lose and everything to gain by ensuring a regular supply of new pictures which, from many months' experience, they know will be of consistent quality. This is assuming that the circumstances of their house are such as to make it desirable in any case to ensure a definite number of reliable pictures. Given this vital assurance as to quality, which makes all the difference, there are other positive advantages associated with a Franchise Contract, and certainly the exhibitor cannot be accused of lunacy if he chooses to sign one. The present system of bartering and bargaining over every picture sold is all wrong. The day must inevitably come when exhibitors and renters will be spared the clumsy and wasteful system of booking and distribution now in vogue. I consider our Franchise Contract is a small step in the right direction toward eliminating some of the evils of the present sales system.

In conclusion, when I next come to your advertising manager with an offer of a contract for 52 weekly advertisements you cannot, unless you change your present attitude toward my company's method, accept my contract and be consistent. And I shall expect you to refuse my offer even if I assure you that I am perfectly satisfied with the value of your journal as an advertising medium based upon my own experience. Further, you must still refuse my business even if I assure you that I am quite aware your competitors may offer space of equal value during the twelve months' period of my contract.

As for myself, I shall continue to take good business whenever and wherever it is offered, and I leave it to your readers to decide which of the two policies (yours or mine) is lunacy.—Yours very truly,

RALPH J. PUGH,
Managing Director, Associated First National Pictures, Ltd.

WARNER FILMS IN THE WEST

TO advertise " Main Street " and " Heroes of the Street," to be screened at Andrew's Picture House (P.C.T.), Plymouth, the manager, J. Barclay Binmore, issued a four-page newspaper with the title " Andrew's Gossip " and the market value, " Priceless." It carried a mass of information regarding the films as well as illustrations, and it was localised by the inclusion of Plymouth news items, such as comments on Plymouth Argyle's progress in the Third League, etc. With an advance tip that Pathé were doing Lady Astor's election campaign, Mr. Binmore was able to make a stop press announcement that Andrew's would be showing the film the following week while the big features for the ensuing weeks were advertised.

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A. C. & R. C. BROMHEAD beg to announce

THE WELSH-PEAR

"SQUIBS" HO

Directed by GEORGE

BETTY B

will be shown to

ALHAMBRA, Tuesda

(LEICESTER SQUARE)

All Inquiries to :—THE GAU

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that

SON PRODUCTION

NEYMOON"

PEARSON and featuring

ALFOUR

the trade at the

y next, at 11-15 a.m.

MONT COMPANY LTD.

[1898-1923]

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GET IN ON THE

We regret that owing to
the recent absence of

IVOR NOVELLO

with D. W. Griffith in America,
the completion of this artist's

MOST MAGNIFICENT ACHIEVEMENT

"THE MAN WITHOUT DESIRE"

(The amazing Story of a man who lived for 200 years)

has been delayed———BUT

Sole Controllers:

NOVELLO-ATLAS RENTERS, Ltd.

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NOVELLO BOOM!

We are now happy to announce that the

TRADE SHOW

will take place at the

NEW TIVOLI THEATRE

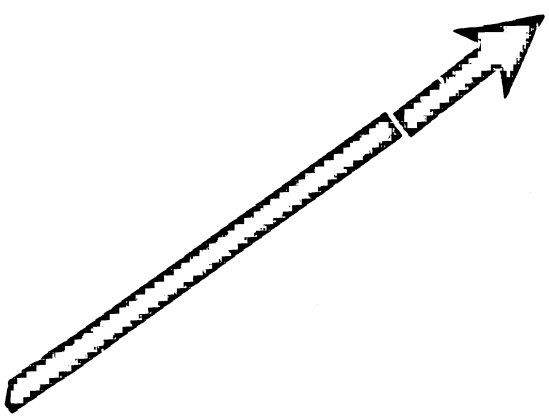
STRAND, W.C.

on

FRIDAY, DECEMBER 14

at

11-15 a.m.



Special Seats will be reserved for ticket holders, but all those sincerely interested in the future of British Pictures will be welcome at the theatre.

185 Wardour Street 'Phones Regent {7038 7039

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IMPORTANT PUBL

FOR

RICHARD

Will be Inaugurated JANUARY,

Daily Mail

Daily Express

The Daily Mirror

Picture Show

The Star

AGENTS—

Lancashire, Yorkshire. Cheshire, N. Wales and Lincolnshire	Midland Territory	Four Northern
Fullers Exclusives, 38 Deansgate, Manchester	Victory Motion Pictures, Ltd., 5 Severn Street, Birmingham	Northern Mutual 65 Thornton St.,

POSTERS WILL BE EXHIBIT

SIX SHEET POSTERS 2/- EACH.

Trailers Loaned Free of Charge and plenty of other Ad

United Kingdom and For

The UNITY FILM Co., Ltd.,

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ICITY CAMPAIGN.

TALMADGE

1924, in the following—

NEWS OF THE WORLD.

Sunday Express

The People.

The Evening News

DAILY SKETCH.

Counties	South Wales and West of England	Scottish Territory
Films, Ltd., Newcastle-on-Tyne	Servalls Exclusives, Ltd, 40 Charles Street, Cardiff	The Bendon Trading Co., 132 West Nile Street, Glasgow

ED ON ALL TUBE STATIONS.

TWELVE SHEET POSTERS 3/6 EACH.

vertising Matter AT GREATLY REDUCED PRICES.

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THE CINEMA OCT 18TH

"PIONEER TRAILS."

VITAGRAPH. WESTERN DRAMA.
SEVEN REELS.
CERTIFICATE: "U."
RELEASE: February 25th, 1924.

ORIGIN: American.
STARS: All-star, including Alice Calhoun and Cullen Landis.
STORY: Jack Plains and his foster-mother, Mrs. Salter, lived up on the mountains just outside Burnt Boot, an early Californian settlement. One day Jack saves the city coach and its occupants from disaster, and is confronted with Rodney Miller, his daughter Rose, and a young partner, Philip Blaney, who was anxious to marry Rose. Jack falls in love with Rose, and one day, in a struggle with the girl, Blaney shoots Mrs. Salter, and escapes. Jack is accused of the crime and arrested, but after a number of exciting adventures, the unscrupulous Blaney pays the penalty, and Jack, who is informed of his real identity by Rodney Miller, secures a fair name, a wife, and a fortune, left him by his father, who was killed when seeking his fortune in California.
PERIOD: During the great Californian Gold Rush of '49.
ACTING: It is somewhat difficult to individualise in so well chosen a cast in which the characterisations are so strong and convincing. Both Cullen Landis and Alice Calhoun achieve remarkable success in the title rôles. Either as the young lover or the intrepid horseman, the former has never been seen to greater advantage, whilst Alice Calhoun certainly adds to her fame by her impressive interpretation of the courageous and devoted girl, and in the striking emotional parts, when Jack's life is at stake. Bright touches of humour and really clever portrayals are given by Otis Harlan as "Easy Aaron" Cropsey with his two donkeys, and Aggie Herring as "Laundry Lou," his sweetheart. Their introduction into the cast is quite a touch of genius. Effective support is given by Bertram Grassby as Philip Blaney, the villain, Dwight Crittenden as Rodney Miller, and Virginia True Boardman as Mrs. Salter.
PHOTOGRAPHY: Excellent, especially the remarkable outdoor scenes.
COMMENTS: A production of outstanding merit, technically sound, splendidly staged, and abounding with interest to the last foot. The picture is full of thrills and human touches, and possesses an absorbing love theme. The realistic scenes of a pioneer caravan crossing the prairie, and an Indian attack and massacre are wonderfully well done, whilst Jack's daring leap through the court-room window into the saddle of a waiting horse is quite a revelation. Other great spectacles set in a strong Western atmosphere combine to make the picture an excellent showman's proposition, and the hearty applause which was given to it at the New Oxford trade show on Friday was justly deserved. We predict for this production an enthusiastic reception wherever it is screened.

A. F. W.

VITAGRAPH

Albert E. Smith presents

"Pioneer Trails"

David Smith's sensational production that has been received by Trade & Press as THE PICTURE OF THE YEAR

THE MORNING POST OCT 13TH

NEW FILMS.

The Gold Rush Days of 1849.

The Vitagraph Company gave a trade and Press exhibition at the New Oxford Theatre yesterday of "Pioneer Trails," a new film containing a story of pioneering exploits in the gold rush days of 1849. It is one of a number of films in which the large hooded wagon, or "prairie schooner," is a characteristic feature. A convoy of these wagons is set upon by Indians, the incidents proving good action from a cinematographic point of view. The photography of one thrilling incident, a runaway coach and six on a winding mountain road, is an extraordinarily effective piece of work. The film will be released for public exhibition in February.

The Sketch—"When we get a film like 'Pioneer Trails'—Ye gods,

Registered Offices—31 & 33 Charing Cross Road, W.C.2.
Telegraphic Address—"Vitgraf, Westrand, London."

THE VITAGRAPH CO., LTD.

'Phones—Gerrrad 3166 and 3167.

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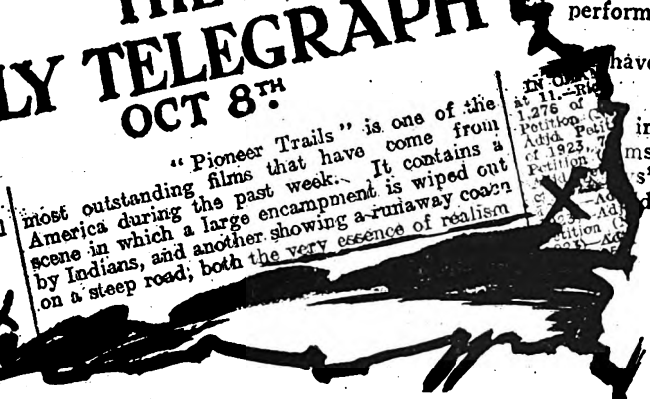
ALL PRINTS ON

Just a few of the laudatory reports

THE DAILY TELEGRAPH OCT 8TH



"Pioneer Trails" is one of the most outstanding films that have come from America during the past week. It contains a scene in which a large encampment is wiped out by Indians, and another showing a runaway coach on a steep road; both the very essence of realism

KINEMATOGRAPH WEEKLY OCT 18TH.

Pioneer Trails.

Vitagraph. Featuring Alice Calhoun and Cullen Landis. 6,500 feet. Released February 25, 1924.

An amazing runaway stage-coach scene and a realistic attack by Indians on a corral of covered wagons are the high lights of a first-rate melodrama. This is really the stuff to give 'em. Towards the middle the action gets a bit out of hand, but only for a short distance. The beginning is great. The central situation is finely stated and the subsequent suspense is brilliantly worked up.

Story.—Jack Plains lives with his foster-mother, Mrs. Salter, in a cabin in the West. One day Jack sees the stage-coach horses out of control, and, at the risk of his life, stops them from carrying the coach over a precipice. Jack takes the occupants, Rodney Miller, his daughter, Rose, and his partner, Philip Blaney, to his cabin. Miller has to go on by horseback, but Rose and Blaney remain. Jack falls in love with Rose, and Blaney is jealous. He tries to force Rose to marry him by saying he will disclose the fact that her father has misappropriated the estate of Robert Dale. Rose refuses. Blaney takes her in his arms. Mrs. Salter intervenes with a pistol. Blaney wrests the weapon from her, and shoots her dead. Blaney flees to the nearest town. Rose seeks refuge with Laundry Lou. Jack is accused of the murder, and can prove no *alibi*, but finally is able to establish his innocence and the guilt of Blaney, who is shot.

Origin.—American.

Production.—The production is excellent. The characterisation is clear cut, the sets and exteriors are chosen with exceptional care, and many are of rare beauty. David Smith, the director, deserves the greatest praise for the way in which he has handled nearly every situation in this picture.

Scenario and Continuity.—The scenario is splendid. Every incident tells, and there are many more thrilling incidents in this film than can be described in a summary of the story.

Acting.—Cullen Landis is very natural and lovable as the hero. Alice Calhoun makes a charming sympathetic heroine. Bertram Grassby is a "different" villain, and good comedy relief is supplied by Otis Harlan and Aggie Herring.

Photography.—Uniformly excellent.

Suitability.—Ought to be a great success everywhere.

BRILLIANT MELODRAMA.

Tell your public about the out-of-the-ordinary nature of this story, the thrills of the Indian attack and the runaway coach, and also talk the personality of the stars.

THE BIOSCOPE OCT 18TH

"PIONEER TRAILS"

Offered by: Vitagraph.
Directed by: David Smith.
Length: 6,500 feet. **Release Date:** February 25, 1924.
Type of Production: Western melodrama with a "pioneer" epilogue.
Place and Period: California; about 1880 and 1849.
Special Features: Swift action and strong melodramatic situations; the redskins' attack on the pioneers' waggon train.

THE STORY.

On circumstantial evidence, Jack Plains, a cowboy of unknown parentage, is charged with the murder of his foster mother. In order to find Rose, the girl he loves, whose evidence alone can save him, Jack escapes from the court. Meanwhile, Blaney, the real murderer, has forced Rose to wed him at a hasty ceremony in order to prevent her from giving evidence against him. Jack is recaptured and is about to be sentenced when his lawyer produces proof that Rose's "marriage" was a faked ceremony, thus setting her free to give conclusive evidence in Jack's favour. Acquitted, Jack visits Rose's father who, relating a story of the gold rush to California in 1849, solves the mystery of his parentage and discloses the fact that he is heir to a fortune.

Jack. CULLEN LANDIS. Rose: ALICE CALHOUN.

A well-staged battle between Red Indians and a band of waggoners in the untracked Californian prairies of 1849 is a leading feature of this lively Western romance, which is staged throughout in spacious open-air backgrounds. The plot contains what are virtually two separate stories, of which the first deals with the arrest of the cowboy-hero on a false murder charge, whilst the second details the circumstances of his birth and parentage in the form of an extended flash-back.

The story of Jack Plains' arrest—on the thinnest possible evidence—on a charge of murdering the foster mother to whom he was devoted, is scarcely very plausible. Although the plot might have been more logically and ingeniously woven, however, it constitutes a vehicle for much exciting and speedy action of the conventional order. The second part of the picture is more realistic, being mainly devoted to a large scale representation of a prairie battle—a vivid spectacular episode which will undoubtedly make the success of the film.

In the leading rôle of the unjustly accused cowboy, Cullen Landis does a great deal of hard riding and fervent love-making in a highly convincing manner. Alice Calhoun is a pretty unaffected heroine, whilst Bertram Grassby is duly unpleasant as the villain of the piece. A welcome and distinctive note of humour is introduced by the character of the itinerant lawyer-philosopher, who undertakes Jack's defence—cleverly acted by Otis Harlan, whose work is supported by well-conceived dialogue titles.

The action is capably directed, and the photography throughout is admirable.

Exploited as a thrilling romance of prairie adventure, "Pioneer Trails" should go well with popular audiences. As was demonstrated at Vitagraph's Trade Show, the picture presents good possibilities for effective presentation

IT WILL DO MARVELLOUS BUSINESS FOR YOU

how we revel in it. A capital story this, splendidly produced."

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Round the Manchester Trade.

THE WEEK'S ACTIVITIES IN THE NORTHERN CENTRE

Election's Blow to Kinema—Winter Gardens Withdrawn at Auction—F.B.O. Change —Local Renters and British Films.

By "THE FILM RENTER" REPRESENTATIVE

THE election will be over by the time these lines are read, and exhibitors may now look forward to a return of some portion, at any rate, of the crowds who have been putting in their time lately at political meetings. Many of these gatherings have been as funny as a comic film, and the violence that has accompanied others has, in some cases, almost outdone the violence of the most lurid melodrama of the screen. But there is no gainsaying that the whole campaign became very monotonous towards the end. Another week of it and even the cheap entertainment afforded by the hecklers and the heckled would no doubt have begun to pall even on the most hardened enthusiast. While it lasted, however, it dealt a severe blow at the kinema industry, and not least so in Lancashire. From all quarters in this county comes the tale of a "bad fortnight," and the renters' business has been on about the same level—or worse. It is too late to overtake the "election losses" this year. But next ——!

A Piccadilly "Tie-Up."

Dense crowds of people assembled on the broad pavement opposite the Piccadilly Theatre on Thursday night to watch for the election returns which were flashed on a screen at the top of the building. This was the result of a very effective "tie-up" between the Piccadilly and the "Daily Dispatch."

Winter Gardens Up for Sale.

The Winter Gardens Cinema was put up for auction on Tuesday and withdrawn at £20,000. The land and buildings were valued by the auctioneer at £31,000. It was pointed out that the Winter Gardens (formerly the Tivoli Music Hall) was the only picture house in the city which possessed a licence to sell alcoholic refreshments. The house is now closed for alterations, and, it is announced, will shortly reopen.

A Change at F.B.O.

After more than three years' management at this branch, Mr. Buichrosan has left F.B.O., his place having been taken by Mr. D. W. Fish. Mr. Fish is well known through his connection with the renting business in the United States and Great Britain. He will handle the new eighteen Warner Bros. Screen Classics on that territory. Mr. Fish is a keen student of exploitation and an expert in the art of advertising. This knowledge he proposes to place at the disposal of all his customers, with a view to helping them sell the pictures which he has sold to them.

British Films from Manchester Renters.

Will Manchester and district exhibitors note that all, except the exclusively American companies, have suitable films to offer for all-British Film Week, February 11 to 16, 1924. Practically all the trade shows of new British productions made specially for that event have now been held, and the full programs of the various renters are available for booking. Looking down the lists we find that Granger's and Butcher's have a large number of sporting pictures; Stoll's and Gaumont's many striking films based on stories from British national history; Ideal's a varied selection, both from their own and the Hepworth studios; and Fuller's several big Graham-Wilcox and Astra productions which are a credit to native art. Most of the independent renters in Manchester have at least one or two good British subjects to offer exhibitors. Among these companies may be mentioned Capitol, Clarion, Dillon Trading Co., and Blakeley. We hope to publish a full list of pictures available from city renters for British Film Week in our next issue.

Mems of the Moment.

Congratulations to Mr. Lew Harris, of Western Import, who was recently married, and has just returned from his honeymoon in the South of France.

* * *

This week Sessue Hayakawa, the popular film star, has been playing at the Hippodrome in a vaudeville sketch entitled, "The Knees of the Gods."

* * *

Look out for an interesting announcement next week from Mr. Grattan Milloy.

* * * *

We are always glad to receive any special notes and news from either renters or exhibitors in the Manchester district. Communications should be sent to reach our Manchester office, 30, Blackfriars Street, not later than the Thursday morning of the week in which insertion or comment is desired.

Wanted to Rent a Small Cinema

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Trade in the Yorkshire Territory.

A Trade Carnival for January 9—An Operator's Clever Invention —The Tower's "Masked Men"—Queen's Theatre Sold

From Our Leeds Correspondent.

MR. JOHN LAMBERT, the well-known representative of both sides of the trade, who has been fighting the Barkston Ash Division of Yorkshire in the Liberal interest against Colonel G. R. Lane Fox, addressed the members of the Kinema Exchange last Tuesday, not on Free Trade v. Protection, but on his attitude on the Entertainments Tax, which is one of vigorous opposition.

A Trade Carnival.

The Yorkshire kinema trade is arranging to hold a kinema Carnival Dinner and Dance at the Majestic Restaurant, Leeds, on Wednesday, January 9. For this happy function the Organisation Committee is joining hands with the Executive Committee of the Leeds Branch of the C.E.A. The idea, I believe, is to entertain the General Council of the C.E.A., who are meeting in Leeds about this time. Early application for tickets to Mr. A. Moody, hon. secretary, at the Kinema Exchange, Leeds, is urged, as, of course, only a certain number can be accommodated. The success of the Carnival is already assured.

Leeds Operator's Clever Invention.

An interesting invention for the kinematograph machine has been made by Mr. Ernest Maltby Trousdale, the chief operator at the Theatre de Luxe, Kirkgate, Leeds. It is an invention which makes possible an automatic instantaneous change-over without the slightest break or interruption, and only requires one operator to manipulate two machines. Trousdale, who has worked theatre lights and kinema machines for nearly 20 years, has taken six or seven years to perfect this shutter, which is a very simple affair. Two machines are connected by a complete circuit, and by pressing a button on which the machine is just running out the latter is shut and the other machine, with arc already on, commences immediately, making it impossible to detect any break in the projection on the screen. The advantages of this contrivance will be obvious to all practical men. Trousdale has already taken steps to protect his invention, and is having it patented. In the meantime he has installed the apparatus to the machines in the operating box of Woodhouse Street Picture House, the manager of which, Dick Spence, one of the oldest Leeds exhibitors, is very enthusiastic over the "gadget." Many other exhibitors in Yorkshire have seen the idea and are desirous of installing the contrivance.

Tower Kinema's Advertising "Stunt."

The Tower Picture House, at the top of Briggate, Leeds, is cutting something of a dash these days under Mr. C. Hill's management. Last week, for the presentation of the film, "The Three Masks," three masked men in costume paraded the street outside the house and attracted much attention. So rarely are sandwich men or costumed bill deliverers, etc., used for the kinemas in Leeds that they are still quite a novelty, and their use is always well worth while for attracting attention. The masked men certainly caught the eye last week.

Tower Engages "Crack" Violinist.

The Tower has come into prominence in another direction. Mr. Bensley Ghent, the well-known Leeds violinist, has been engaged, and has selected and opened with a new orchestra, which includes two or three other well-known instrumentalists. Mr. Ghent is playing special selections each evening.

Queen's Theatre Sold.

The sale of the Queen's Theatre, Holbeck, last week is not without its interest to the kinema trade, inasmuch as in the first place the purchaser is Mr. Joe Aspinall, brother of Mr. Kaye Aspinall, the well-known Yorkshire exhibitor, and secondly, the house has more than once been speculated upon as a picture house, and has more than once screened films. The Varieties music hall is also, I understand, to be sold.

Herbert Langley for Scala Concert.

To-morrow, at the Scala Picture Theatre, Leeds, by courtesy of Mr. William Greenfield and his directors, a grand concert is to be held in aid of the Kinema Guarantee Fund for Leeds Charities. Local pantomime and music hall artistes have promised their services, and Mr. Herbert Langley, the vocalist film actor, who was in Leeds the other week singing "Jogging Along the Highway" at the trade show of "The Beloved Vagabond," has also promised Jack Tidswell his services at the concert.

Round the Renters.

Mr. Ralph Hanbury, of Stoll Films, trade shows "Sally Bishop" at the Majestic next Tuesday.

Mr. Ernest Tyler, of Western Import, has an interesting show at the Exchange on Tuesday in "What Happened Next Door?" featuring Claire Windsor, and also a Joe Rook and Billie Rhodes comedy.

Don't forget the Ideal trade show of four comedies, including "Yes, we have no bananas," at the Exchange next Friday.

"Squibs' Honeymoon" and "Claude Duval" will be the next big attractions to be trade shown by Mr. A. Bayley, of Gaumont's.

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The "SPRINGER" Price £55 0-0.

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Trade Movements in the Midlands.

1924 Trade Carnival—Entertainments Tax Questionnaire—A Christmas Appeal—For the Unemployed—King's Hall Negotiations—Election Enterprise—Round the Renters

By our Birmingham Correspondent

THE 1924 Trade Carnival is an assured event, for at its last meeting the Midland Trade Benevolent Fund, over which Councillor G. F. McDonald presided, decided to put the arrangements in hand. First of all, the date of the kinema ball was provisionally fixed for Wednesday, February 27. So ideal a venue is the Edgbaston Assembly Rooms that no alternative was suggested. This annual event, therefore, will be held during British National Film Week, and in the event of the Edgbaston Assembly Rooms being booked up for the 27th another night will be selected. The various sub-committees were appointed and instructed to carry on forthwith.

Entertainments Tax Questionnaire.

Those gentlemen and ladies who aspired to Parliamentary honours in the Birmingham district have received a questionnaire from the C.E.A. on the Entertainments Tax question. Mr. G. H. Tyler circularised the whole of the local candidates, and asked if they were in favour of its abolition, irrespective of what view their particular party might take. The majority of the candidates have replied, and it is understood that the whole of the Labour Party nominees have promised to support abolition of the tax. So have one or two of the Liberals, Mr. Donald L. Finnemore (Sparkbrook, Birmingham) being among them. He described the tax as a "vexatious impost."

A Christmas Appeal.

The approach of Christmas finds the Birmingham exhibitors again making their annual effort on behalf of the "Birmingham Mail" Christmas Tree Fund, which provides thousands of unfortunate families with clothing and substantial Christmas dinners. It is expected that collections will be made at the whole of the city and suburban kinemas, either the week before or during the Christmas holidays.

For the Unemployed.

In view of the Christmas Tree appeal, the C.E.A., while desirous of again responding generously to the Lord Mayor of Birmingham's Unemployment Distress Fund, will delay their effort until early in the New Year. With the ranks of the unemployed almost as numerous as they were a year ago, the exhibitors realise the need for Alderman T. O. Williams's call, and they will probably again arrange special Sunday evening performances in aid of the unemployed. By the way, Mr. Lewin P. Samuel, chairman of the C.E.A., is again on the Entertainments Sub-Committee of the Lord Mayor's Fund.

King's Hall Negotiations.

While no official confirmation is forthcoming, I have good reason for stating that the King's Hall Kinema, Corporation Street, Birmingham, which was closed owing to structural deficiencies in May last, will soon undergo reconstruction. Negotiations are now proceeding, as a result of which Midland Entertainments, Ltd., anticipate that a scheme will be carried through for rebuilding, and provide a fine up-to-date kinema with approximately double the accommodation of the old hall. The King's Hall, by the way, was a converted chapel.

Election Enterprise.

Birmingham exhibitors found the Parliamentary Election reduce their attendances considerably, and one or two of them have shown some enterprise by giving patrons additional attractions. Mr. H. Ruebin, of Olympia, Sparkbrook, and Mr. Bailey, the popular manager of the Regent, New Street, introduced musical selections on certain evenings. At both these halls the City Prize Band has been the medium of improving business during the election period.

A Hub Pair.

Mr. Harry Goodman (Hub Film Co.) has found another winner in "The Beloved Vagabond," featuring Carlyle Blackwell. This has been booked to all the leading halls throughout this territory. Mr. Goodman is now offering "This England," the Samuelson two-reel interest film, which is available for British Film Week.

A Gaumont Social.

Saturday evening last found Mr. Richard Sheridan and the members of the Gaumont Co.'s staff in merry mood at Ridgeway's Café, Birmingham. It was the occasion of a social evening, the time being devoted to dancing and playing whist. The company numbered upwards of sixty, and Mr. W. Geil (general manager) and his wife joined the Birmingham staff for the evening. Mr. Sheridan is experiencing a brisk demand for his latest offerings, which include "Bonnie Prince Charlie," "The Gentleman in Mufti," and the new series of "Quality Plays."

An F.B.O. Note.

Mr. A. E. Wheeler (F.B.O.) reminds exhibitors that there will be a special "Topical Gazette" supplement for Christmas week, which will include a review of the year's events. This will go to all first run halls and also new customers. The Belasco comedy-drama, "The Gold Diggers," featuring Hope Hampton, had a good reception on Sunday last, while at New Street Picture House to-morrow (Sunday) "Sodom and Gomorrah" will await exhibitors.

First National News.

Mr. C. H. Sanders is finding that his Tuesday trade screenings in First National's cosy private theatre productive of good business. On Tuesday next exhibitors will have an opportunity of seeing the latest Norma Talmadge feature, "Ashes of Vengeance." He recently had a visit from Messrs. Horace Judge and J. King in connection with the special publicity campaign for "Duley," the next Constance Talmadge release.

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Here we are again for

with a Complete Programme

THE SUN-WO

supported

TWO REELS

HINE

Produced by A. C. TINSDALE.

A Maori Legend, enacted by full-blooded Maoris in to H.R.H. the Prince of Wales

"HINE

On the Isle of Mokoia lived a young and stalwart chief,
"Tutenakai," and his mother, Ranguira.
Ranguira, when a maiden, for the lure of passion's flame
Left the island for the shores of Rotarua.
But later, as a widow with her orphan child, returned
To Mokoia's shelter and the parents she had spurned.
Tutenakai grew to manhood and attained august estate
As a chieftain of the Isle of Mokoia.
On the mainland, by the lakeside, dwelt a fair Maori maid
Of a wondrous grace and beauty—Hinemoa.
Hinemoa, with her parents, paid a visit to the isle,
And was welcomed by the natives in the true Maori style.
Then, through love's predestination, Tutenakai met his fate
As he gazed into the eyes of Hinemoa.
Hinemoa, too, was conscious, she returned his ardent gaze,
And the surging call of youth was thrilling through her.
Hinemoa had a mother who, with different point of view,
Up and lodged a strong objection, just as mothers often do.
But how sweet those stolen moments when, escaped from parents' eye,
On the golden sanded shores of Mokoia
They would pledge their love eternal in the true Maori style,
Tutenakai and his love-mate, Hinemoa.
But the days sped all too quickly, as the days are always doing
For those happy-hearted couples who are rapt in thoughts of wooing.
Tutenakai suffered anguish when was torn from his embrace
His embodiment of rapture, Hinemoa.
For her mother, prompt of action, hurried her across the waves
To the mainland—separated from her lover.
Hinemoa, on the mainland, with a sore and aching heart,
Gazed across the sullen waters which had driven them apart.
Broken-hearted, Tutenakai writhed beneath the lash of fate
As he yearned towards the shore of Rotarua.
And he sent his friend, "Young Tiki," forth with messages of faith
And sentiments of love and passion to her.
But the love of Hinemoa was a love that paid no heed
To the fear of death or danger; overpowering was the need—
Overwhelming all within her to be over by the side
Of her chosen of creation and her wooer.
So, bereft of any instinct save the promptings of her love,

UNITED THEATRE & FILMS, LTD.,

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BRUCE HACKING (S. Wales & Western Counties),
Castle Circus,
TORQUAY.

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the Great British Week

of All-Australian Productions—

RSHIPPERS

by

MOA

TWO REELS

Edited by G. B. SAVI.

New Zealand. The Story of "Hinemoa" was told during his recent visit to Australia.

MOA"

She appealed to God in Heaven to imbue her
With the hardiness of courage that would aid her in her swim
Through the cold, relentless waters separating her from him.
With a wondrous faith, unshaken, as she cleft the sullen waves,
Yearning love for Tutenakai bore and drew her—
Aided her, though spent, exhausted, gave her victory at the last,
Brought her safely to the shores of Mokoia,
Where she found this limpid geyser-pool, so comforting and warm,
So she crept within its cosy bed to rest her wearied form.
It was here that Tutenakai, strolling forth at break of day,
Came upon his heart's desire, Hinemoa.
And it was with love triumphant Hinemoa won her way
To the home of Tutenakai, Mokoia.
(When a chieftain of Maoris leads his loved one homeward, then
It is counted as a wedding rite among Maori men.)
Tutenakai's friend, young Tiki, was, when calling in the morn,
Much surprised to be the unintentional viewer
Of a bliss so unexpected that he had to glance again
At a sight so very rare for Rotarua.
Hinemoa, sure, considered her exertions cheaply bought,
As was positively obvious by "Two souls with but one thought."
Tiki pulled himself together; then he rushed off with the news
Of the nuptials to the folk of Mokoia.
Tutenakai had, according to the custom of the land,
To defend his right to mate with Hinemoa.
Then the sympathetic multitude foregathered on the spot
To congratulate the couple on their happy married lot.
Next, in order, came the wedding-feast of crayfish and of nuts,
Which were steamed, between two fibre mats, together—
And were eaten in the open, in the true Maori style
(For they never suffer there from English weather).
Then the fun waxed fast and noisy when the "Haka" dance of glee
Made a happy, fitting finish to a joyous jubilee.
So the couple now were mated, leaving Tiki on the "shelf"
As a "gooseberry" or, may be, "chaperon."
It was, therefore, very obvious that the problem to be solved
Was that Tiki be no longer "all alone."
Hinemoa found this easy, for the rascal, be it known,
Had already "cast his optic" at a lady "on his own."
Thus runs the ancient legend, whence the pool derives its name,
In the story of the love of Hinemoa.

52 Shaftesbury Ave., London, W.1. GERRARD 6338 GERRARD 6339

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PRESTON & CARMEN, 39 Blackfriars Street, MANCHESTER.

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Kinema Activities in Liverpool Area

Election and the Tax : Interviewing Candidates—The Trounson Presentation—Trade Changes—Yet Another Ball—Jury Showings

From our Liverpool Correspondent

A SPECIAL meeting of the North-Western Branch of the C.E.A. was convened for Thursday last in connection with the Entertainments Tax and the General Election. The chair was occupied by Mr. J. H. Dovener (chairman of the branch), and the attendance was large and representative. Indeed, there were present many members of the branch who are almost total strangers at the usual monthly meetings of the body. The aspirants for Parliamentary honours in surrounding constituencies were to be waited upon by the C.E.A. members concerned, who would endeavour to obtain from them an expression of their views with regard to the Entertainments Tax, and whether, should the support of the kinema fraternity be extended to them in their campaigns, they would undertake to vote for either the total abolition, or, failing that, a substantial reduction of the tax. Several candidates, more particularly in the immediate Liverpool area, have already been interviewed by the branch chairman, Mr. Dovener, who is a most energetic worker in this, as also in all other matters to which he applies himself. While the views of such candidates were not available at the meeting, it was taken for granted that Sir Harold Smith, K.C., Conservative and Tariff Reform candidate for the Wavertree Division of the City, was still of the same frame of mind as he was when he voted against the last Government in respect of the tax. In Wallasey Mr. Artro Morris, the Liberal and Free Trade candidate, was also understood to be opposed to the tax, and prepared, should he be returned to Parliament, to support any campaign for its abolition.

The Trounson Testimonial.

Alderman E. Trounson expressed a desire that the presentation inaugurated on his behalf by the North-Western Branch of the C.E.A., in recognition of his valuable and devoted services in the direction of promoting the welfare of various departments of the kinema trade, should take the form of silver ware. His wish was duly acted upon by the Executive Committee, who had the presentation in hand, and it was arranged that the articles, upon which suitable inscriptions were engraved, should be presented to the Alderman at the annual dinner and ball, on Tuesday this week, of the North-Western Branch of the C.E.A.

Rumoured Change from Kinema to Concert Hall.

The name of Mr. F. V. Ross, a familiar figure in Merseyside entertainment circles, is freely mentioned in connection with a project for acquiring the Cosy Cosmo Kinema in Wallasey Village, formerly conducted by the late Mr. Frank Weston. Mr. Ross is understood to be acting on behalf of a syndicate in the matter. As far as I have been able to ascertain, the intention is to terminate the Cosmo's career as a picturedrome on the 13th inst. During the ensuing month the building will be closed for structural alterations necessary to adapt it to the purposes of a concert party. Mr. Ross is a most popular personality on both sides of the River. He was formerly for several years manager of the Tivoli, New Brighton; and upon severing his connection with that venture assumed control of the Winter Gardens, Waterloo, Liverpool. He is also in charge of the Hoylake Winter Gardens, and one of the principal theatres in Stockport.

Many Trade Changes.

I understand that Mr. Harley has resigned the position of manager of the Prince of Wales Picture House, Liverpool, and his successor, Major Pocock, took over his new duties last Monday week. The Major was formerly associated with the London staff of the P.C.T. at Piccadilly, London. He has been transferred from London to his new office. It is understood to be Mr. Harley's intention to leave this country shortly for Australia, with a view to becoming associated with the renting side of the kinema industry there.

I further understand that Mr. T. S. Cook, general manager of the Cheshire Picture Halls, Ltd., and also manager of the Empire Kinema, Birkenhead, will relinquish those duties as from the 13th inst., in order to assume the management of one of Birmingham's leading hotels. I also learn that Mr. J. M. Ingram, manager of the Scala Kinema, Runcorn, is considering the question of allying himself with the renting side of the business.

I have good authority for the statement that Mr. Roland Hibbert has been appointed booking director for the Alhambra Kinema, Morecambe Bay, thus adding to the already long string of halls for which he acts in that capacity, a list which includes Colwyn Bay, Penmaenmawr, Llanwrst, Conway, Formby, Sandbach and Middlewich.

Griffith Films on Merseyside.

Long queues were the nightly order of things throughout last week, in connection with the engagement of the Allied Artists' picture, "One Exciting Night," at the Alhambra, Liverpool; the Marina, Wallasey; the Trocadero, New Brighton; and the Queen's Kinema, West Kirby. Indeed, so big a demand is there yet to see the film that Mr. J. F. Wood booked it for a half-week's run at the Lyceum, Egremont.

"Robin Hood" at Southport.

The enterprise of Mr. E. Angers, of the Palace, Southport, in effecting first provincial run of the Allied Artists' picture, "Robin Hood," was amply rewarded, for capacity business at every performance was the outcome. For the next two productions handled by Allied Artists, viz., "Rosita" (featuring Mary Pickford), and "The Suicide Club" (Charlie Chaplin), inquiries are coming forward locally at a gratifying rate.

A.F.N.'s New Offices.

The new establishment of Associated First National at 61a, Bold Street, may now be said to be completed, and the handsome theatre which forms an outstanding feature of the premises was requisitioned for the first time last Wednesday, when local exhibitors were invited to attend private views of a film entitled "Dulcy."

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"In 'WHAT HAPPENED NEXT DOOR?' there is a depth of understanding seldom attained in a film drama. Each character steps from life itself—every action rings true. It is *real* life and therefore *real* entertainment."

What Happened Next Door?

Starring **CLAIRE WINDSOR**

Trade Shows:

LEEDS—Cinema Exchange, Tuesday Dec. 11, at 3-15 p.m.

MANCHESTER—Deansgate Picture House, Tues. Dec. 18, at 11-15 a.m.

WESTERN IMPORT CO., LTD., 86-88 Wardour St., W.1

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NEWS AND NOTES FROM NEWCASTLE

(FROM OUR OWN CORRESPONDENT)

THE New Pavilion, one of the principal kinemas in Newcastle has just changed hands. It was the property of the Scala (Newcastle), Limited, and it has been acquired by Messrs. Thompson and Collins Enterprises, Ltd. This company controls the King's Theatre, Sunderland; Queen's Theatre, South Shields; Palace and Scala Theatres, Gateshead; The Grand Theatre, Byker; Borough Theatre, Wallsend; and the Borough Theatre, North Shields. This circuit is also booked in conjunction with the Majestic Theatre, Leeds. Messrs. Thompson and Collins Enterprises, Limited, will take over the management of the New Pavilion, Newcastle, early in the New Year.

New Outside Representative.

There has been an addition to the staff of the Newcastle Branch of the Vitagraph Company in the person of Mr. T. Easten, who has taken up the duties of outside representative. Mr. Easten is well known among the Northern showmen, having been formerly associated with the staff of the Northern centre of Famous-Lasky.

British Films.

Mr. William Walker, of Walker's Exclusives, is making preparations for British Film Week, and he was successful in obtaining a number of bookings for "In the Blood," after the trade show held on behalf of Messrs. Butcher. He has also arranged a series of trade shows for the British productions of Moss Empires, the first of which took place on Thursday, the film screened being "Marie Antoinette," which made a strong impression on the showmen.

Musical Effects.

Vocal effects were a feature of a trade show held last week by Mr. Bert Henderson, of Henderson's North of England Film Bureau. "The Beloved Vagabond" was the title of the picture screened, and the singing of appropriate songs by Mr. Herbert Langley resulted in the production, which is Mr. Henderson's latest acquisition for the territory, securing a hearty reception from the showmen.

First Run Fixed.

"Bonnie Prince Charlie," which is taking a prominent place in the competition in connection with the British Film Week, has been the means of bringing good business to the Gaumont office here. The film has been booked to the Queen's Hall for first run in Newcastle, and will be shown on March 17. Among his other attractions, Mr. Holdstock, Gaumont's local manager, has a number of Quality Plays, and at the trade show last week these created a very favourable impression among the local showmen.

F.B.O. SHEFFIELD MANAGER

MR. SIDNEY FRIEDMAN, sales manager of F.B.O., who has been renewing old acquaintances during his recent visit to the Sheffield territory, has appointed Mr. Nathan Blaskey, one of the most prominent figures in the kinematograph world in and around Sheffield, manager of the F.B.O. branch in that city. Mr. Blaskey is a director of the Heeley Coliseum, and has had considerable experience of the industry. He will handle the new eighteen Warner Brothers 1924 Screen Classics and other productions scheduled for release during the forthcoming year.

SOUTH WALES AND DISTRICT NOTES

(FROM OUR CARDIFF CORRESPONDENT)

THERE was a large gathering of members at the annual meeting of the Glamorgan Club (hitherto known as the S. Wales and Mon. Cinema Exchange), when Mr. F. E. James presided. The Chairman gave a most encouraging report on the future prospects of the club and stated that no fewer than 250 new members had been enrolled and that further applications were being received every day. He touched upon the many social activities of the club, and spoke of the great interest which was being taken in the billiard and pool tournaments, and mentioned the success which had attended the dinners that had been held at the club from time to time. The matter of trade shows at the club's own theatres was touched upon, and the feeling was expressed that greater support should be given to trade shows held in the club theatres. An appeal was made to the renters present to give this matter their consideration.

A very hearty vote of thanks was accorded to the late secretary (Mr. A. B. Watts) for the valuable services he had rendered the club since its inception. The retiring directors, Messrs. David Hughes, Richard Dooner, and James Tilney were re-elected.

Shareholders' Meeting.

The fourth annual meeting of the shareholders of the Glamorgan Club was held on the club premises, Mr. F. E. James presiding. After the accounts for the year ending August 31 were passed, Mr. Percy Walker, F.A.A., was re-elected auditor. A report on the working of the club was presented by the secretary, Mr. G. Roberts Arnold. It was felt that the members appreciated the committee's action in appointing a permanent secretary upon the premises, as it tended to improve the atmosphere and to better the government of the club.

Recovering from Illness.

Mr. Ben Simmons, of Famous-Lasky, has been very unwell, but his numerous friends in the territory will be pleased to learn that he is making great progress towards complete recovery.

The Regent Cinema.

The Regent Cinema, Castle Street, Cardiff, which was formerly known as the Castle Cinema, was reopened last Monday with a great feature program. The decoration of the hall, which attracted much admiration, was in the hands of Mr. Charles Isaacs, Llanelly.

With the Renters.

"West Bound, Ltd.," the great railroad drama, will shortly be trade shown by Wardour's, and big business is expected to be done.

Larry Semon's super-comedy, "Lightning Love," will be trade shown on December 21 at the Capitol, Cardiff, by the Vitagraph Company, together with "On the Banks of the Wabash."

Gaumont's are showing during the present month at their own theatre "Class," "Cowboy and the Lady," "Dark Lantern," "Food for Scandal," "Full House," and "Anna Ascends."

Exhibitors are advised by Mr. Walter Ballard to book early for W. W. Jacobs' stories, two-reel series. A further important announcement will be made shortly.

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Kinema Gleanings from the West.

Criticism of Tax Campaign—Gaumont Propositions—First National Managerial Change—Bristol Exhibitor's Trip—A European Change—Ideal's Office Alterations—Short Lengths

From our Bristol Correspondent.

CRITICISM was the keynote of the Tax Abolition meeting held in Bristol the other day, and some outspoken comments were made on the lines upon which the new campaign has been opened, the form of questionnaire issued by the League, the failure to secure more publicity, and the policy of going all out for total abolition. The principal speaker, Mr. W. G. Spicer, of Wellington, Somerset, has been one of the keenest fighters against the tax ever since the first campaign was started. About the time of the last Budget he wrote direct to the Chancellor of the Exchequer, and I believe he also laid his views and suggestions before the old Tax Committee. Mr. Spicer has made up his mind not to rest until the tax is either abolished or amended, and if only other members of the industry had shown the same amount of keenness we might have got more satisfactory results from the last campaign.

Gaumont Propositions.

The show of "Bonnie Prince Charlie," held at the Whiteladies Picture House on the 27th, was a decided achievement for E. J. Jennings, the local branch manager, who arranged it. The music was provided by an augmented orchestra and a well-known lady vocalist. The various items were well rendered, and undoubtedly added to the effect of the picture, which is, however, in itself an excellent offering.

First National Change.

A change has taken place in the management of the Western Branch of Associated First National, R. C. Kelly having resigned to accept an appointment which was offered him in Paris. He is succeeded by J. A. McGilley, who comes from the Newcastle Branch of the firm. Mr. Kelly, in the brief time he had spent in the West—some five or six months—had made himself very popular, and his departure is regretted by a large circle of friends. The staff at the Bristol office presented him with a pair of military hair brushes in a leather case as a parting gift.

Bristol Exhibitor's Trip.

S. H. Justin, the well-known exhibitor and delegate of the Bristol C.E.A., is making a brief trip to South Africa. It is rather unfortunate that this should coincide with the General Election, as Mr. Justin, who was a member of the Tax Campaign Committee, helped considerably in the last two fights, and his experience and services in the present campaign would have been of great assistance.

A European Change.

I hear that the European Motion Picture Co. have decided on a change of policy, whereby the West of England business will in future be transacted independently of South Wales, with Bristol as headquarters. Harold Possener is proceeding immediately to Bristol to take charge, and Mr. Thorpe, of Leeds, is taking over the South Wales Branch.

Ideal's Office Alterations.

The Bristol Branch offices of Ideal Films in Redcliffe Street have been undergoing alterations, which have now been practically completed. The new arrangements permit of a waiting room for callers outside the general office; from the latter access is gained to the manager's private office. The repair department and store is at the back, while the floor above is for the present to be kept as an extra store until it is required for other purposes. By the way, Mr. Prince, the local manager, tells me that West Country exhibitors are displaying a keen interest in "Coming Through the Rye," and he anticipates securing some excellent bookings on it in this territory.

A New Appointment.

I hear that Mr. Haines, late of the Picture House, Clare Street, Bristol, has been appointed manager of the Electra, Swindon. Mr. Haines has had many years' experience in the business, and has held several important managerial positions.

First National Shows.

A series of shows of important films will be held by Associated First National in Bristol. On December 9 and 12 "Ashes of Vengeance" will be screened, and on December 30 and January 2 "The Bad Man." Following these is a long list of weekly shows, well into next year. I understand that the new policy of the firm is to trade show all films—supers and otherwise.

Short Lengths.

Bristol picture house collections for the Lord Mayor's Hospital Fund totalled £304 0s. 7d.

Apparatus is to be installed in the County Asylum, Devizes, and regular shows will be given to the inmates.

Pictures will be shown again at the Colston Hall, Bristol, during this month.

Mr. W. Taylor, of the Kinema, Calne, Wilts., has just died after an illness of some months' duration.

Mr. Fry, late manager of the Electra Kinema, Gorse Hill, Swindon, has taken over the kinema at Marlborough, Wilts.

Christmas is coming, and Bristol kinemas are going to help to raise money for a fund whose object is to make sure that not a single kiddie in the city misses a share of happiness and good fare during the festive season.

When the North-American Indians (now appearing in the Paramount picture, "The Covered Wagon," at the London Pavilion) arrived in England last August, they were permitted to land and remain here for three months only. As the popularity of the picture is far from being exhausted, Mr. Gilbert Miller, who realises their value to it, petitioned the Home Office for an extension of the time limit. This week he has received the Home Secretary's permit to retain the aboriginals in England until the end of January. Mr. Edwin Swan, the well-known painter, has completed a life-size oil painting of Chief Goes-in-the-Lodge. It will be sent to next year's Academy Exhibition in May.

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MARY PICKFORD

in

"ROSITA"

AS THE FEATURE ATTRACTION AT THE

CAPITOL

(The World's Largest Theatre—in New York.)

BROKE ALL ATTENDANCE RECORDS ON BOTH OPENING DAY AND THE DAY FOLLOWING!

IT WILL DO THE SAME FOR YOU

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POLA NEGRI IN "THE CHEAT."

To be trade shown by Famous-Lasky on Tuesday, December 11, at the London Pavilion, at 11 a.m., "The Cheat," Hector Turnbull's famous story, which has enjoyed great success as a novel and play, is the latest Pola Negri Paramount vehicle, produced by George Fitzmaurice. Jack Holt, the well-known Paramount star, appears as leading man to the celebrated Polish actress, and Charles de Roche, the French romantic screen actor, heads the supporting cast of popular players. Miss Negri is afforded the opportunity of wearing a dazzling array of beautiful gowns.

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THE GREAT EMPIRE GETS A CHORUS OF PRAISE

"Wonderful reproductions of the Prater with its gigantic Ferris wheel, and of the Imperial Palace with its handsome audience chamber.

"Everything has been done to make this film successful. It must have cost a small fortune. Yet it is the beautiful acting of Mary Philbin that makes the abiding impression.

"I do not hesitate to declare that she is far and away the most gifted actress that has yet appeared in films. The ease with which she has expressed the girl's innermost thoughts is a revelation of the powers of acting."

E. A. BAUGHAN, in the DAILY NEWS.

"A triumph of scenic realism . . . in every respect this is a film worth seeing."

DAILY TELEGRAPH.

"The film may be placed in the category that contains 'The Four Horsemen of the Apocalypse' . . . excellent." MORNING POST.

"Remarkably good and unexaggerated acting and perfect photography . . . a wonderfully realistic set, and there are many beautiful pictorial effects. 'MERRY GO ROUND' is a notable production."

WESTMINSTER GAZETTE.

"Promises a long run . . . a majestic panorama, convincingly human." DAILY EXPRESS.

"An arresting photoplay . . . a vivid impression of Viennese life, and a human story seldom seen on the screen . . . a film which will certainly achieve a great measure of popular success."

DAILY GRAPHIC.

"A beautiful film . . . up to the highest standards of screen art . . . Mary Philbin's is one of the finest characterisations of the screen."

SUNDAY PICTORIAL.

THE YEAR'S SURPRISE SENSATION!

MERRY G

UNIVERSAL SUPER JEWEL

Directed by RUPERT JULIAN

EUROPEAN MOTION PICTURE CO. LTD.

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THEATRE SUCCESS! FROM THE LONDON PRESS!

"A wonderfully fine film spectacle in a setting which is as brilliantly original that alone it would make the success of this picture. Its real joy is the acting of Mary Philbin. . . . Miss Philbin is a great artist with an exceptional range of emotional power. She combines the qualities of lovableness in Mary Pickford, the film sense of Mae Marsh, and the wistfulness of Lilian Gish in one amazing personality. She will soon be the greatest of our kinema stars."
THE REFEREE.

"The wonderful acting of Mary Philbin as Agnes. This young film star is gifted with extraordinary talents." SUNDAY CHRONICLE.

"The picture is one that grips."
SUNDAY ILLUSTRATED.

..."Wonderfully vivid scenes of life. . . . The atmosphere throughout is one of intense realism, thanks largely to the remarkable work of the whole of the cast." EMPIRE NEWS.

"The story is well carried out and proves not only thrilling and attractive in itself, but spectacular and even astonishing in the richness and lavishness with which it is placed on the screen. . . . Altogether it is a striking production, likely to draw crowds to the Empire for some time to come."
NEWS OF THE WORLD.

"A glowing panorama of circus and Court life."
SUNDAY EXPRESS.

"Will no doubt pack the Empire Theatre for some time to come. The production is a remarkable one, with characterisation and fine acting."
DAILY SKETCH.

"Truly conceived and executed throughout with so many deft and artistic touches. . . . Its story grips, it has a fine atmosphere, and settings and actings are alike irreproachable." THE STAR.

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SCENE FROM "THE ETERNAL THREE."

One Arabian Night.

George Robey as Widow Twankee in amusing variant of Aladdin story.

RELEASED BY STOLL.
Length, Five Reels.
Release Date, February 18, 1924.

VARIANTS of the Aladdin story have provided pantomimes with a groundwork upon which to build fantastic superstructures over a long period of years, and this film, another of the George Robey pictures made in the Stoll studios, has a very strong family likeness to the Christmas-tide entertainment honoured by tradition. Action swings between an enchanted valley, where rests the magic lamp, and the palaces where dwell Aladdin and the Chinese Emperor. Widow Twankee, Aladdin's mother, as interpreted by George Robey, is such a female as never was on land or sea, and her pantomimic activities provide most of the film's humour.

Into the Street of a Thousand Lanterns comes the magician, searching for a likely youth to help him to get the magic lamp. He settles upon Aladdin, and, informing him he is his father's brother, adopts him, making him swear implicit obedience. Aladdin takes the oath, and thus gets his mother, Widow Twankee, out of the rent collector's hands. The magician gives Aladdin a magic ring, and sends him to get the magic lamp from the cave. Seized by fear, he attempts to escape the task, but the magician condemns him to death. Aladdin rubs his magic ring and is transported to his home. He has obtained the lamp, and by rubbing this he obtains lordship over the slave of the lamp, who materialises Aladdin's every wish, so that soon he and his mother are in a palace of their own. Aladdin falls in love with the Emperor's daughter, and the widow craves her hand on behalf of her son, and, meeting with success, casts loving eyes at the Emperor, whom she succeeds in winning.

But the magician, feeling certain that the possession of the lamp is the reason of Aladdin's success, obtains this from the servants by offering new lamps for old. He then commands the slave of the lamp to transport the palace with the Emperor's daughter to Africa. Aladdin has been absent during this time, but he hands his mother the magic ring, and she, being transported to Africa, vamps the magician, poisons him, obtains the lamp and secures the removal of palace, princess and herself to its former position outside the Emperor's city gates. Aladdin, who had been imprisoned by the Emperor, is released and rejoins his happy princess, while the Emperor weds the Widow Twankee.

Interest in this picture will, of course, centre upon Widow Twankee, for although there is much to attract in the other scenes and characters of the film, it will be the popular comedian whom the public will wish to see. His gags, which appear as sub-titles, will provoke much laughter, and some of them, such as the reference to a face "which only time can heal," will remain long in the memory of kinema-goers. Unfortunately, some of the little tricks which "go over" on the stage are much less successful on the screen, and only arouse a smile, where upon the music hall stage they would be met with great hilarity.

The picture is well photographed, and some of the scenes have quite a beauty of their own. A few bridging sub-titles would soften down the abrupt change from the enchanted gardens to the palace scenes, and the "six sorrowful spinsters" section might be cut with advantage. These improvements effected, there is no doubt that the film, bearing, as it does, the name and reputation of George Robey, will make a wide appeal.

SCENE FROM "ONE ARABIAN NIGHT."

Review of Ne

All About This

On the Banks of the Wabash

A good holding story, with fine characterisation and a stirring climax.

RELEASED BY VITAGRAPH.
Length, 6,700 *feet.*
Release Date, March 31, 1924.

THIS is a picture that will go far in entertainment values. Produced for the Vitagraph Company by J. Stuart Blackton, it is based on the famous song of the same name, and which has had a great vogue in America. The River Wabash is situated in Indiana, and the story deals with the folk who live on the banks of the stream, and who form small communities of most primitive ideas of life and of the moral code. This certainly affords excellent opportunities for unique characterisation in casting the picture, and in this

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w Productions.

Week's Pictures.

instance those responsible have done their work remarkably well. A very fine cast, indeed, interprets the story, which, in addition, is made most attractive by many beautiful and realistic exteriors. The set comprising the village, with its main street and houses, was, no doubt, a very costly one, and it was erected for the sole purpose of destruction during the climax, when the flood waters swept away everything in their path.

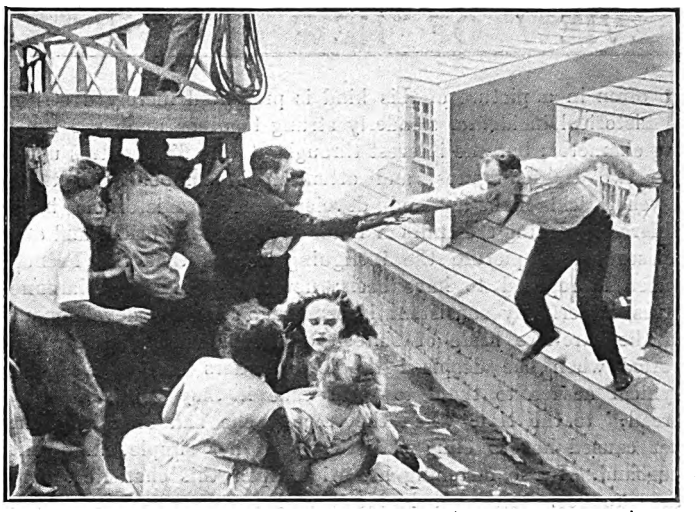
The story centres around a fine old character in Captain Hammond, quaint in humour, strong in manhood, whose word in the little community is law. The captain is a widower, who had been one of the three suitors for the hand of Anne Bixler, but the choice fell on Paul Bixler, the landscape painter, whose pictures were always "nearly good enough," but never quite. The third suitor was Westley Spiffin, the estate agent, who also owned the newspaper, and who atoned for his disappointment over Anne by a bogus announcement that the railway was to run through the town, in consequence of which there was quite a boom in the land business, out of which Spiffin did remarkably well.

The Bixlers are blessed with son and daughter, Lisbeth and Bobby, and even if money is scarce there is happiness and love in the home. Lisbeth is in love with David Hammond, the captain's only son, but David is too interested in his new invention of a boat that could be controlled by wireless to find time for love affairs. Then it is that Paul Bixler, finding poverty in the house, disappears, and Anne is left to struggle on, a grass widow, the keenest disgrace of the town. But she had the friendship of Captain Hammond in the amelioration of her position. David's invention, tried on the Wabash, is a success, and his future assured. Then comes the anniversary of Anne's wedding, with the lonely woman filled with anxiety, when the news arrives that the dam up river has given way, and that the Wabash is raging towards the town. How Captain Hammond gallantly rescued the residents, how Paul Bixler comes home, and how David and Lisbeth find happiness are embodied in a climax full of thrills and excitement.

The main points in the production are its fine characterisation, its strong human interest, and the very effective climax in the raging torrent that sweeps the town. This is a very realistic piece of crowd work that called for considerable skill in direction and endurance on the part of those concerned in it. There is, perhaps, a good dramatic moment missed in the final chapter in the return of Paul Bixler to the wife who had long mourned his absence. This day of the flood was also the anniversary of their wedding, and under the sacred promise that, whether dead or alive, he would return to her, it found her waiting for him in the beloved dress of the long-past wedding day. What a precious moment is this for the entrance of the absent one! But there is so much action in the final scenes, dominated by the old sea captain sailing down the main street in his ancient paddle steamer, rescuing lives all around him, inspiring everyone with gallant conduct and noble sentiment, that the point will hardly be noticed. There is enough, and more than enough, thrill in that last scene to satisfy any picture-goer who is out for good entertainment.

The acting is on a high plane throughout. Mary Carr is excellent as Anne Bixler, a loving wife and mother, and rises fully to the dramatic requirements of the part. Burr McIntosh is a very human Captain Hammond, strong yet kind, and is a very fine personality in the stirring final scenes. James Morrison is an acceptable David, and Madge Evans a very charming Lisbeth. There are several good comedy scenes, the light relief being provided by Sash Brown as the "Hootch King," and the twin brothers Clark, who not only look alike, but do exactly the same things at the same moment. Photography is very good indeed, some remarkably fine long shots being registered.

This is in every way a showman's proposition, and the kinemas of this country should do well with it.



SCENE FROM "ON THE BANKS OF THE WABASH."

Marie Antoinette

Well-presented and finely-acted historical drama, in which the chief characters are especially well interpreted.

RELEASED BY MOSS EMPIRES.

Length, 6,500 *feet.*

Release Date, *March*, 1924.

IT is not often that an historical character is treated with the delightful subtlety that the leading character in this film receives. Indeed, the two things which stand out most prominently in the mind after seeing "Marie Antoinette" are the figures of the French queen and her royal husband.

SCENE FROM "MARIE ANTOINETTE."

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REVIEW OF NEW PRODUCTIONS—*Continued*

So often in a picture of this kind is presented merely a string of historical incidents, slenderly strung together upon the leading character; but the interest throughout this film centres upon the two tragic figures, and attention is compelled to their psychological make-up and development. Historians have differed regarding the traits of Louis XVI. and his bride, and one misses in the picture the intriguing woman that the French queen is reputed to have been; nevertheless, Diana Karenne gives a perfectly consistent interpretation of the development of the care-free bride of sixteen or thereabouts, through the period when she despised the lower orders and uttered her cynical advice to them to "eat cake if they could not get bread," to the time when the tragedy she had brought about her caused her to cling pathetically to her simple, indulgent husband. In so fastening attention upon this character, both the producer (Rudolph Meinert) and the actress have given the film a really human value, not too often found in the historical picture, so that it becomes as absorbing as a drama founded upon fiction.

After a brief scene of the princess's earlier life in the Viennese Court, the film presents the marriage of Marie to the Dauphin of France, grandson of the reigning Louis XV., with the formality and dignified ritual of royal marriages of the time. The young husband's fondness for sports and manual occupations is here rather over-emphasised, but it has its part in pointing out the disappointment of Marie with him. Then her husband's grandfather dies, and Louis XVI. becomes king.

His indifference drives the Queen into the pursuit of gaiety of all kinds, and this while the people of France are shouting for bread, a cry which she turns aside from with contempt. The storm, however, is rising, and later comes the storming of the Bastille and the sweeping onward of the crowd to the Royal Palace at Versailles, where Louis is greeted with cries of "Fetch out the Austrian woman!" Here Marie shows herself possessed of courage as she faces the ferocious crowd, and the Royal Family is coerced into driving to Paris to the Tuileries, where they are kept under guard. Then comes the disastrous attempt to escape, its frustration at Varennes, and later the guillotining of Louis. This provides a scene of great pathos as Marie clings to her husband, and collapses among her young children. Later is shown the tearing away from her of the Dauphin, and the picture closes with Marie Antoinette's execution.

There are one or two ugly scenes in the picture which might be eliminated without loss, such as the death of Louis XV. from plague, but one prefers to dwell upon the beauty of the production rather than upon these few minor matters. In addition to Diana Karenne's interpretation of Marie Antoinette, Victor Schwannecke deserves praise for a consistent portrait of the simple, almost stupid, king brought to ruin by the subordination of his own personality to that of his wife. These two artistes are excellently supported, and the crowds, while not over large, are impressive.

This picture has a much greater entertainment value than a great many which have set out to interpret an historical character upon the screen, and patrons will forget that it is history in their realisation of its dramatic human appeal.

The Cowboy and the Lady

A Realart picture of only average appeal.

RELEASED BY GAUMONT.

Length, 4,800 *feet.*
Release Date, *March* 13, 1924.

IT is a great pity that the undoubted talent of Tom Moore and Mary Miles Minter is not shown in this picture to the advantage in which one has seen them in other productions. This is due not to lack of ability on their part, but to the fact that they are both miscast, and far from being at home in their respective parts. Particularly so is this the case with Miss Minter, whom one is accustomed to see in ingenue rôles, and not as an unhappily married wife. The fine photography and magnificent exteriors, however, may help to put the picture over as an average feature, booking in halls where audiences are not too critical.

The story deals with Jessica Weston, unhappily married to a profligate husband. To take him away from feminine temptation, to which he is very prone to yield, she plans a trip to her ranch in Wyoming. Arrived there, however, he speedily falls a victim to the charms of a local bar attendant, despite the fact that the girl's lover is Ross Hargis, the foreman of his wife's ranch, and one of the toughest characters in the neighbourhood.

Husband and wife's characters are absolutely dissimilar. He spends most of his time in the company of his latest lady friend, while his wife, riding about the ranch, becomes acquainted with her neighbour, Teddy North, a well-tailored but obviously very amateur rancher, whose scheme of life in the backwoods embraces a valet, a six-seater car, two or three motor-cycles, and a desk equipped with three telephones. The tenderfoot proves, however, that he can also be a man not lacking in courage, as is evinced by his gallant rescue of Jessica when she foolhardily insists upon climbing a precipitous pass.

The friendship quickly ripens, but one day, at a dance at the local village hall, North hears Weston upbraid his wife for her alleged relations with him. He angrily intervenes, but nothing worse than high words ensue. A few moments later, however, Weston is discovered shot dead, with his wife and North in the room. A gun is found belonging to North, one cartridge of which has been fired. He is tried for murder, but at the supreme moment in the trial, when the coroner's jury brings in a verdict of wilful murder against him, new evidence is forthcoming. The hotel girl confesses that it is Hargis who shot Weston with a revolver North had left in the cloakroom. Thereupon, of course, the case collapses, and Jessica and North leave together.

The Branded Four

New serial, distinguished by unique theme ingeniously worked out.

RELEASED BY INTERNATIONAL CINE.

Length, 15 *Episodes of Two Reels Each.*
Release Date, *March* 1, 1924.

THE very distinct call there is for chapter plays of this type should assure a fairly good market for the International Cinematograph Corporation's latest offering. Furthermore, although there is naturally the usual amount of

SCENE FROM "THE BRANDED FOUR."

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REVIEW OF NEW PRODUCTIONS—*Continued.*

gun-play, not to mention a plethora of secret doors, movable walls, hidden clues, and Chinese opium dens, the picture has a certain hold that tends to make one overlook incidents which, to say the least, would be rather improbable in true life.

Indeed, this film is truly described in the synopsis as mystery, thrills, and suspense, and will no doubt find a place in many programs. The story, briefly, is of Dr. Horatio Scraggs, a wealthy old physician, who has conceived the idea of converting his vast fortune into gold, secreting it on his estate and leaving as a clue four sets of numbers which he brands on four baby girls from a foundling hospital. The numbers decoded designate certain phrases in a diary, which phrases reveal the hiding place of one of four keys to the treasure box.

In later years, when the children are grown to womanhood, one of them, Edna La Rue, is found murdered in her dressing-room. The discovery of the numbers on her back commences a series of exciting incidents to decode the figures, and the many adventures that befal a noted criminologist in his efforts to solve the mystery on behalf of one of the girls, in which he finds himself in every case up against Robert Kendall, the dead man's lawyer, an unscrupulous man, who, with the aid of a criminal gang, endeavours to locate the fortune for himself, are varied and thrilling.

The three episodes shown to the trade last week show the picture to be very much of the whirlwind variety, and although, of course, one knows that in this, as in all good serials, virtue is finally triumphant, this knowledge does not detract from the entertainment value in each individual episode.

As a criminologist, Ben Wilson plays with conviction and restraint, whilst Neva Gerber, as Marion Leonard, one of the girls in whose interests he is working, is quite adequate. Joseph Girard, as Lawyer Robert Kendall, is well cast. Excellent technique and direction that show some clever touches should make this film an exceptional offering in most districts where there is a call for serials.

The Acquittal.

Intense murder drama, well produced and acted.

RELEASED BY EUROPEAN.
Length, 6,000 *feet.*
Release Date, *March* 17, 1924.

ALTHOUGH its main theme is that hardy perennial, a murder trial, the new Universal Jewel production has an intriguing mystery as its central feature, and the interest is well maintained throughout. The big trial scene, indeed, is reproduced with remarkable fidelity, and although the time-honoured eleventh-hour dramatic entry of the accused's wife with the evidence that clears his name is a trifle far-fetched, the story is well and convincingly told, and the film should have a wide appeal.

Andrew Prentice, millionaire, secretly engaged to Edith Craig, is found foully murdered in his house on Riverside Drive, and the crime creates more than a nine days' wonder. Suspicion finally crystallises upon Kenneth Winthrop, Prentice's foster son, recently married to Madeline Ames, also loved by Robert Armstrong, another adopted son of Prentice's, who has previously warned her against marrying Winthrop. Aided by Robert Armstrong, the District Attorney builds up a formidable case against Winthrop, who strenuously denies all knowledge of the crime. A last minute alibi, obtained by Winthrop's wife, finally upsets the case for the prosecution, and Winthrop is unanimously acquitted. Great care has been taken with the court scene, and the duel between the opposing counsel has been well worked up.

Winthrop rejoins his wife at Prentice's house. Robert Armstrong is announced, and enters with a letter—hitherto missing—from Andrew Prentice. Written immediately before his death, it proves conclusively that he was suspicious that Winthrop had designs upon his—Prentice's—life. In a tense scene, Edith Craig, who had previously had a liaison with Winthrop, embittered by being supplanted by Madeline Ames, denounces Winthrop as the murderer, and her confession elucidates the mystery. Winthrop takes poison, and Madeline finds happiness with Robert Armstrong.

Although the part of Madeline Ames affords no great scope for emotional expression, Claire Windsor gives a sound performance, acting throughout with artistry and restraint. Capably supporting her, Norman Kerry, as Robert Armstrong, is well suited, and the rest of the players are well cast, and give an admirable all-round interpretation of a film story which should not lack for bookings. Both photography and mounting are well up to the usual excellent standard of Universal-Jewel productions.

The Fog.

Poor picture which fails in its purpose.

RELEASED BY JURY.
Length, Six Reels.
Release Date, Not Yet Fixed.

THE difficulty one experiences in reviewing this picture is to treat it from the angle which its director intended. It has pretensions to be drama, but its subject is so amateurishly treated that it is impossible to take it seriously, and, with a dash of extravagance upon the part of the artistes, would have made a successful burlesque. The artistes, however, by their sincerity in acting prevent this, and here and there the intensity of a situation is finely achieved. Then immediately after one is let down by a most pretentiously-worded sub-title, or an incident which is a violent discord with its predecessor, and thus the value is lost.

Old Forge is a brutal Bible-reading hypocrite, who rules his family with the proverbial rod of iron. Consequently, Johnathan, his son, receives harsh treatment. The lad has leanings towards versification, which even employment in a stinking tannery does not extinguish. He has seen a girl who is being taken from an orphan asylum to live with a rich lady, and writes of her in verse as "Dear-Girl-without-a-name." A fellow-worker snatches away his poem, and a fight ensues. Then he becomes part proprietor of a box factory, and his sister, Edith, is sent to school, where the dear-girl-without-a-name is a pupil. Thereafter, incidents occur most confusedly. A girl whom he had known when they were children comes to see her grandfather, the lad wishes to marry her, his father objects, and the girl throws him over. In despair, he marries Milly Richards (Louise Fazenda), one of his box-factory workers. Then he gets to prison, although he has committed no wrong, and when he is released finds his wife canoodling with somebody else.

Then the "dear-girl, etc.," inspired by the publication of his poem in the Press, seeks him out, and, later, Johnathan is seen in Siberia with the American forces against the Bolshevists. He escapes from them and saves a troop train, being hurt in the attempt, and who should prove to be his Red Cross nurse but the "dear-girl-without-a-name."

Cullen Landis acts the part of the grown-up Johnathan, and it is no fault of his that the picture does not ring true, for he is ever giving his best to the part, but the picture, as a whole, is one that will evoke derisive laughter, rather than sympathy, and, except in districts where patrons are uncritical in the extreme, will not appeal in the manner its producer intended. It will be difficult, too, to use the title for exploitation, as it has no part in the film.

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REVIEWS OF NEW PRODUCTIONS—*Continued.*

The Blindness of Riches

A domestic drama with a strong interest, featuring Lee Parry.

RELEASED BY APEX.

Length, 6,200 *feet.*

Release Date Not Yet Fixed.

THE problem of whether happiness in poverty is more generally acceptable than the sordid appeal of riches and affluence is admirably told in this story. The theme is naturally somewhat hackneyed, but there is a freshness in treatment, a virility in the characterisation, and a happy blending of the light and shade of domestic life that will give the picture a strong and universal appeal to all kinema-goers in this country. This is the first of a series of new films which the Apex Film Company are producing, and if the others are as good in story and entertainment values, then the company should do very well with them.

The story is centred in the family of the self-made magnate, John Curtis Brodney, whose millions are paraded with all the enthusiasm of the parvenu. His daughter, June, is in love with her old playmate, Blake Carter, who is employed as a

SCENE FROM "THE BLINDNESS OF RICHES."

clerk in the Brodney establishment, and she trifles lightly with the numerous suitors from the class in which her father aspires to mingle. The Count Dupont, penniless scion of a noble house, and favoured by June's parents, is a persistent admirer. On the eve of the announcement of her engagement to the Count, June and Blake get married secretly, and on this becoming known at the banquet, the couple are ruthlessly turned adrift by the infuriated father.

For a time Blake prospers in business and refuses all overtures for reconciliation. Then illness and poverty come, and June and her little son are often in want. On recovery, Blake, finding the position intolerable, goes away, leaving a letter to say he will return after he has made good. The Count is still persistent, and after several tribulations, June and her son are back at the parental residence. It is here that Blake finds them, and, after a period of doubt, love triumphs, June returns to her real home, followed by the reconciliation with the parents.

The production is elaborate and directed with fine skill. One is irresistibly drawn into the family circle, where the parvenu is continually flaunting his wealth, and where his daughter dreams of happiness in true love. The characterisation is excellent. Indeed, the cast has a strong American flavour, and would be regarded as such to those who were unaware that the picture was made at the German studios. German producers, no matter how artistic their work, invariably build on slow lines; and in this picture projection must of necessity be accelerated. It would be all the better for a further acceleration in approaching the climax by judicious cutting. As it is at present, there is a decided tendency to drag in the last two reels.

The acting is remarkably good. Lee Parry, handsome and with fine presence, gives a most realistic personation of June, who remained faithful to her ideals to the last. She is very ably supported by Werner Kraus and Vivien Gibson, the latter having had some experience in British studios. There are many good exteriors, and the photography and lighting leave nothing to be desired. This is a picture that will be enjoyed by intelligent audiences anywhere.

The English Rose.

Mild Melodrama in an Irish setting.

RELEASED BY ASTORIA.

Length, 5,300 *feet.*

Release Date, *March* 28, 1924.

THIS picture unmistakably bears the stamp of age, if not of genius, for it was made some three or four years ago when conditions in the British studios were vastly different from what they are now. Adapted from the play by George R. Sims and Robert Buchanan, which had a successful vogue many years ago, its picturisation shows no virility, but only the mildest of mild melodrama. It is really open to doubt whether the good old melodrama of the Victorian era is suitable for present-day audiences; but if we are to have it on the screen it is infinitely preferable that it should be presented in its full-blooded characterisation rather than in an incidental theme of a milk-and-water flavour.

This is a story with an Irish setting, very illogical, and always lacking in interest. Harry O'Malley loses his estate in Ireland, and the new owner is Sir Philip Kingston, who with his daughter Rosemary, takes possession. It is quite natural for the late owner and the beautiful Rose to fall in love; but the course of true love never did run smoothly. Sir Philip's secretary, Captain M'Donnell, is heavily in debt, forges Sir Philip's name, and aspires to marry Rosemary. He conspires against Harry, and at his instigation Sir Philip refuses his consent to Harry's engagement to Rosemary. M'Donnell's one hope of escaping exposure is to win the local race for gentlemen riders, for which O'Malley's horse is favourite. The latter wins, and in a heated scene Sir Philip publicly insults Harry. When later Sir Philip is found shot, with O'Malley standing by the body with a gun in his hand, it seems clear that O'Malley has taken his revenge. He is tried and found guilty, but being in Ireland he easily escapes. Later the supposed murderer confesses that, incited by M'Donnell, he shot at Sir Philip, but it was M'Donnel who fired the fatal shot. The secretary is arrested, and Harry finds happiness with Rosemary.

The production is crude and unsatisfying. It is, perhaps, doubtful if any director could achieve good results with such scant material. There are many very charming settings, but bad photography is fatal to any success in this direction. The acting is only mediocre. The title rôle is in the capable hands of Amy Brandon-Thomas, but she had little to do except pose as the English rose. The acting honours are easily taken by Humberstone Wright, who, as the secretary, performs his villainies in quite the best manner. The others do not call for special mention. This is a poor offering, and not at all up to the recent high standard of British productions.

(Continued on page 54)

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REVIEWS OF NEW PRODUCTIONS—*Continued*

Who Am I?

An average feature containing one or two striking scenes.—Good material badly handled.—Features Claire Anderson. Joseph Swickard also takes part.

RELEASED BY MARKS FILMS.

Length, 6,000 *feet.*

Release Date, *April*, 1924.

ALTHOUGH the plot of this picture is worked out on fairly conventional lines one striking innovation has to be recorded. The producer of "Who Am I?" has had the temerity to begin his picture with a funeral service, with mourners, tears, wreaths and a lay preacher (described as a member of the deceased's "clan") all complete. This, it must be confessed, does not make for jollity, but the scene in the church is very well done, and serves to introduce us to the daughter of the departed who had lived apart from her father for many years, and did not even know the source of the income which had kept her in luxury.

She is not left long in doubt. A sinister person—one John Collins, the dead man's executor—appears early on the scene, and makes it pretty plain that the girl's presence at the service is contrary to his wishes and his plans. What part will he play in the story? It is soon apparent. Collins is none other than the keeper of a fashionable gambling saloon where, until his death, the girl's father had been a leading spirit. Naturally, she is shocked when the member of the "clan" who had officiated at the funeral takes her to this resort and gives her a peep through a mysterious aperture at the "high play" going on. But worse is to follow. Collins pretends he has a lien on the old man's wealth to the tune of 200,000 dollars. When the girl instructs him, as executor, to sell the gambling saloon he blandly asks her how she thinks she will be able to pay her father's debt if she cuts off her only means of livelihood.

From that point the plot develops rapidly. The young lady, under the tuition of the "clansman," learns how to cheat at cards, and deliberately sets out to ruin her victims in order to pay off the supposed debt to Collins as quickly as possible. One she does ruin, but the next ruins her. Collins comes to her in her plight and puts the inevitable proposition which one might have expected from a man of his type. Let them cut the cards. If she wins he will wipe off the debt, if she loses——! After a while she consents—and loses. He is in the act of making forcible overtures to her when a friend of the girl rushes in. There is a scuffle, and in the midst of it a shot is fired and Collins falls dead. Soon after the girl, now thoroughly repentant, marries the preacher, happy in the knowledge that Lottie, her friend, has been acquitted for the crime she so opportunely committed.

By modern standards the continuity of this film would be adjudged its greatest weakness. The characters are no sooner in one place than they are in another. The heroine, for instance, goes straight from the fatal scene with Collins into the arms of her lover, and the death of the villain is followed, without any explanatory details whatever, by a close-up for the "juvenile lead." This is certainly better than a wearisome repetition of telephone and taxicab "business," but it can be overdone, and "Who Am I?" suffers considerably from a lack of explanatory "filling in."

Claire Anderson takes the part of the young girl who is dubious about her real identity, and she improves as she goes on. Joseph Swickard (well known for his acting in "The Four Horsemen" and other super productions) is in the picture, but his part is so small and so entirely superfluous that he was hardly worth billing. His contribution to the story, like other points in connection with it, seems to show that it must have been on the stocks before Swickard became in demand with the producers. To sum up: "Who Am I?" contains some good material, but it has been badly handled, the result that the story makes only an average appeal.

Don't Get Excited.

Brisk comedy of the exciting drill sort.

RELEASED BY FOX FILMS.

Length, 4,600 *feet.*

Release Date, *May 26, 1924.*

THE thrill comedy seems just now to be in vogue, and this picture provides [illegible] will make it a welcome bit of [illegible] The story is well told, and the solution [illegible]

SCENE FROM "DON'T GET EXCITED."

withheld until near the close keeps the [illegible] long time. It is thoroughly well acted [illegible] Price and Tom Wilson, both of whom appear [illegible] vants, and some sudden turns of fate keep [illegible] expectant and always surprised.

Vance McPhee is a novelist, ordered by [illegible] into the country for quiet. He chooses [illegible] residence as his retreat, but finds a Miss Brown [illegible] and her life threatened by persecutors. There [illegible] is a series of alarums and excursions, guns fired, [illegible] secret explosions, burglarious entries, hiding [illegible] secret box, attempted arrest of the woman by [illegible] motor-car races and fights, and through it all [illegible] negro contributing the lion's share of the [illegible] it is revealed (conventional note, rather) that [illegible] plans of a new type of submarine, and that [illegible] foreign agents. McPhee and Miss Brown [illegible] become engaged, and the negro servants also [illegible] matrimonially.

William Russell and Carmel Myers are the [illegible] but it is the servants who provide the bulk [illegible] make the business of the picture always fresh.

(*Continued on page 56*)

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REVIEW OF NEW PRODUCTIONS—*Continued*

The Eternal Three

Marshall Neilan picture of fair entertainment value, based upon rather overworked theme.

RELEASED BY GOLDWYN.

Length, Seven Reels.

Release Date, March, 1924.

THE theme of this picture has been exploited again and again by American novelists and scenarists, and is probably a great favourite with the American public, but it is one which is in danger of being worked to death. It is that of a husband absorbed in his business or profession and neglecting his wife, who finds another attractive male with whom to flirt. In this film the husband is a middle-aged surgeon, and the third angle of the situation is the surgeon's adopted son. He is by way of being a bounder, and his amours produce an additional situation at the close, when he is confronted with the brother of a girl in a maternity hospital, who gives him a severe thrashing.

Dr. Walters, whose skill as a surgeon brought him fame and fortune, breaks down from overwork. His best friend, Dr. Browning, induces him to go to Mexico to recover his health. Dr. Walters has an adopted son, Leonard Foster, whose fondness for pretty faces has often worried the surgeon. Hilda Gray, the doctor's pretty secretary, is engaged to Tommy Tucker, a young business man. Hilda's brother, Bob, is a sailor. Leonard becomes enamoured of Hilda, who, because of a little tiff she has had with Tommy, accepts his attentions. After a night of gaiety Hilda awakens to the realisation that she has cheated herself of the chance of marriage with Tom, whom she really loves.

Dr. Walters, during his tour, meets a charming girl, with whom he falls in love. The lure of the doctor's fame and wealth draws her to him; they are married, and he brings her home. During the surgeon's absence Hilda has resigned, and has gone away without leaving an address. Neither Tommy nor Bob can locate her. Leonard becomes infatuated with his benefactor's young wife. They are thrown very much together, and she, attracted by his youth and piqued by her husband's absorption in his profession, is induced to elope with Leonard. On his way to meet her Leonard meets with an accident. He sustains a bad fracture of the skull.

The doctor, who suspects the growing interest between his wife and adopted son, performs the operation on Leonard which will kill his own happiness. Bob and Tommy find Hilda in a maternity hospital, and vow vengeance on Leonard. They go in search of him at the surgeon's home. Dr. Walters forces a confession from Leonard and thrashes him. Tommy realises that Hilda has paid for her mistake, and again offers his love.

Hobart Bosworth, as usual, contributes much to the film by his vigorous presentment of the part of Dr. Walters, and Alec B. Francis does well as his partner. Raymond Griffith rather overdoes the effusiveness of the part of Leonard Foster, and fails to register contrition in the later stages. Bessie Love makes a pathetic little figure as the wronged girl, and Claire Windsor is adequate as Mrs. Walters.

Wherever the eternal triangle story, well presented, still appeals, this picture should be well received, but in many districts the freak dinner scenes may pall somewhat, as they are trifling.

If I Were Queen

Average production of somewhat hackneyed theme, with good work by Ethel Clayton.

RELEASED BY WARDOUR FILMS.

Length, 5,900 Feet.

Release Date, April 7, 1924.

THIS is just an average production, affording Ethel Clayton with a part which is hardly worthy of her talents, amid the usual hackneyed background of a tiny Balkan State intrigue, a rivulet of "plot" meanders placidly to the usual happy ending. A not very convincing "flood" scene, and a train wreck which is taken at incredible slowness, go to make up a film which can only be summed up as ordinary.

The story opens in Paris. Oluf, princess of Kosnia, and Ruth Townly, a London girl, are fast friends. On the eve of her return to Kosnia, Oluf gives Ruth a pledge of friendship—the Kosnian Seal of Royalty. At the window of her apartment, lured by the spell of a vagrant gypsp violinist, Ruth drops her seal, which is restored to her by Prince Valdinir, of the neighbouring State to Kosnia, who in a brief chat gains the impression that she is the princess. En route for Kosnia, in response to a call for aid from the princess, Ruth is rescued from brigands by the Prince Valdinir, who has already lost his heart to her, and thence, amidst picturesque uniforms and romantic scenery, the story moves to the aforesaid happy ending.

Within the limits afforded by the part, Miss Ethel Clayton, as Ruth Townly, the loyal friend of Oluf, Princess of Kosnia, gives a fine performance. Few actresses possess her extraordinary power of projecting their personality "across the footlights," and in whatever mood she is portraying, Miss Clayton is wholly delightful. Mr. Warner Baxter, as Valdinir, is a fine manly figure. Looking every inch a scion of a royal house, he plays with sincerity and conviction. The rest of the cast are quite adequate. The photography is excellent, and the producer, Mr. Wensley Ruggles, is to be congratulated on a truly regal wedding scene, which is an outstanding feature of the play.

International Cine's Interest Films.

RELEASED BY INTERNATIONAL CINE CORP.

Length, One Reel.

Release Date, January, 1924.

THESE super-interesting one-reelers should find a place in almost every hall if they are all up to the standard of the one shown to the trade last week. The picture, "On the Wings of Time," is a genuine up-to-the-minute interest film and depicts in a highly entertaining manner the way in which science has speeded up international transport and communications. A resident of London receives from Paris at 9-30 a cable handed in half an hour previously. He catches the air-liner at Croydon, via Northumberland Avenue, and arrives in the French capital before three o'clock.

The picture shows admirably the vast strides made in twentieth century travel, and there are some extremely interesting shots of and from the Handley-Page *en route*. The picture is an attractive fill-up booking anywhere.

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REVIEW OF NEW PRODUCTIONS—*Continued.*

The Brass Bottle.

Anstey's well-known comedy produced with fine spectacular additions.

RELEASED BY FIRST NATIONAL.

Length, 5,300 *feet.*

Release Date, Not Yet Known.

OPPORTUNITY has been taken by Maurice Tourneur to use all the resources of the film studio to elaborate Anstey's story into quite a fantastic Oriental spectacle. This goes beyond its author's first intention, for he made the comedy element the strong note of the story. If anything, this element, in spite of some ingenious emergences, is rather submerged beneath this lavish Oriental treatment, and although the effect aimed at is comedy throughout, it becomes at times a little laboured. Nevertheless, it is good entertainment viewed from either angle, and should find a wide booking.

The story starts with the ancient legend of King Suleyman's court, involving a girl so beautiful that no man can look upon her and think of anything else. Through this girl Fakresh-el-Aamash plans to bring Suleyman into his power, but the plot is discovered and Fakresh-el-Aamash is imprisoned in a brass bottle, which is thrown into the sea.

Six thousand seven hundred years later Horace Ventimore, a young London architect, picks up an ancient brass bottle at an auction. When he opens it the genie rushes out, and in return for his release promises to gratify the architect's every wish. Ventimore wants to marry Margery Hamilton, whose father is an archæologist. He refuses his daughter's hand, and in the dispute that follows the angered Fakresh turns the professor into a mule, and he is discovered by his wife splintering the family furniture. The fact that a mule cannot talk, and that the professor's vocal organs are necessary to solve his own problem, prompts Fakresh to turn the pedagogue back to his natural form.

Through the genie's help customers appear at the architect's office. Ventimore goes out to order a simple meal, and upon his return finds his home turned into an Arabian palace, with musicians, dancers, and a sumptuous banquet about to be served. In the midst of the scene Margery Hamilton, the girl with whom Ventimore is in love, enters, accompanied by her father. The genie's good intentions work disaster, for the daughter and father leave in anger at the scene. Also Ventmore's wealthy customer enters, enraged at having discovered an Arabian palace instead of an English home on his land.

In interpreting this kind of exaggerated story the screen stands supreme, and the Oriental scenes in this picture are beautiful and enchanting in the extreme. The comedy element is always present, sometimes sparklingly, sometimes eclipsed by the lavishness of the production. Of the cast Ernest Torrence makes of Fakresh-el-Aamash quite an outstanding figure, while Harry Myers as the young architect, and Tully Marshall as a priceless old professor, contribute some fine acting to the picture. There is both comedy and spectacle enough in this film to make it an attractive picture everywhere, and it should do well.

The Dark Lantern

Realart picture, with disappointing later scenes.

RELEASED BY GAUMONT.

Length, Five Reels.

Release Date, March, 1924.

A TITLE such as "The Dark Lantern" suggests a conspiracy, but the story told in this film belies this suggestion. Indeed, it is difficult to understand why this title has been chosen, for it is only by a brief reference to the serious face of the doctor in the play that the title has any significance. The film opens with promise in a tiny European kingdom, but it does not carry this early promise through, and becomes unreal and strained as it draws to its close. There is some good acting by Reginald Denny, but Alice Brady is disappointing and James Crane's Dr. Garth Vincent is stiff and forbidding beyond its author's intention.

Katherine Dereham, on a visit with her aunt to the tiny kingdom of Argovinia, falls in love with Prince Anton, the lady-killing ruler of that obscure State. The Prince, officially engaged to the Princess Margaretha, is really attracted by Katherine's charm and finds himself in love for the first time. When Katherine returns to England she finds her father, Colonel Dereham, seriously ill and attended by a specialist, Garth Vincent, whom on account of his gaunt, immobile countenance, she frequently refers to as a "dark lantern." The Prince follows Katherine to England, and at a reception they exchange vows of love and agree to meet in Rome.

Some months later, Katherine and her aunt go to Rome on holiday, and one day are invited to lunch with Prince Anton at a castle in the vicinity. The Prince persuades Katherine to view the castle from a vantage point which turns out to be a secluded chamber. Having trapped his prey, the Prince proposes a morganatic marriage—a proposal which fills Katherine with horror and forces the realisation that she could not love him.

News of her father's death aggravates the shock to Katherine's nervous system, and on her return to England she becomes seriously ill. Garth Vincent, cynic, attends her and gradually compels an interest from Katherine akin to love. Vincent treats her with brutal indifference; he even tests her love by allowing her to go and stay in his house, under the name of Mrs. Vincent. She stands the test nobly, but still the doctor maintains the mental torture. Then one day, Prince Anton, in the meanwhile married to Margaretha, makes up his mind to divorce her and marry Katherine at any cost. She finds herself faced with the alternative of patiently waiting for a cynic, brutally indifferent to the risk she runs in defying conventions at his command, or accepting the proffered homage of the Prince. But she chooses the doctor, and, convinced at last that there was at least one trustworthy woman in the world, he marries her.

It will be seen from the above story that the situations as the story develops are in many cases artificial, and throughout the sympathies of the beholder will be rather with the handsome prince than with the unprepossessing doctor.

(*Continued on page 59.*)

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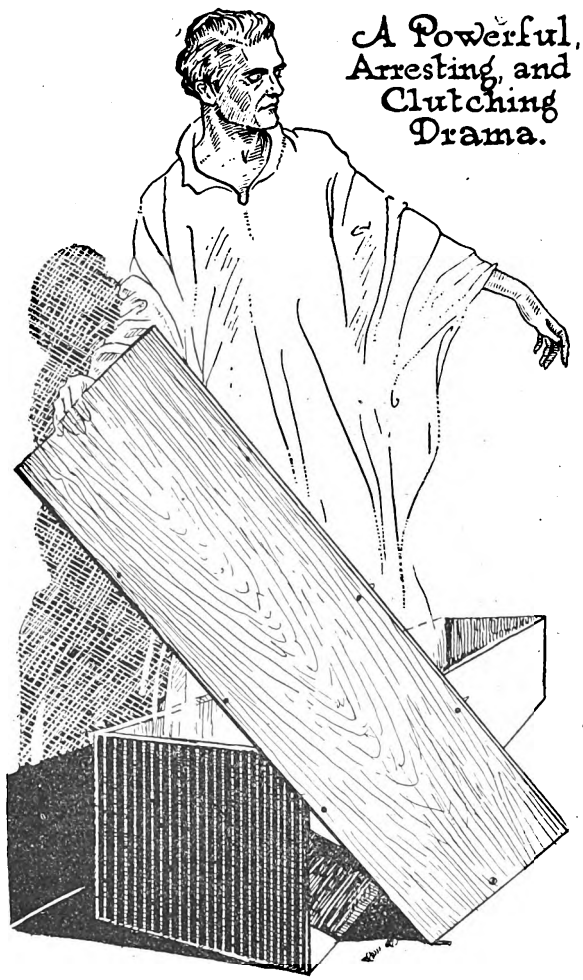

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REVIEW OF NEW PRODUCTIONS—*Continued.*

A Daughter of Luxury.

A film with a bright story which is sure to please.

RELEASED BY FAMOUS-LASKY.

Length, Seven Reels.
Release Date, April 24, 1924.

THE story of this latest Lasky offering is brisk and bright, and is sure to please all classes of audiences. It will make them feel a little lighter-hearted after an hour of relaxation in seeing it.

The popular film actress, Agnes Ayres, enacts the rôle of Mary Fenton, who is the daughter of luxury, but, unfortunately, through the death of her parents her inheritance is the subject of a law suit, and she is left short of ready money. Still, she tries to keep up her smart appearances, as she thinks it will benefit her in her endeavours to get a situation. In spite of her love for fine clothes she is good at heart, and befriends a consumptive woman, Mrs. Ellen Marsh, who lives on the same floor as herself. Mrs. Marsh takes ill, and Mary goes out to get her some medicine, but on her return she is refused admittance to the house because of being unable to pay the money she owes, and ultimately she finds herself without a shelter. Later on in the day, Mary mistakes a gentleman, Charlie Owen, for a friend of hers and speaks to him, and on finding out her mistake she hurries away. But he follows Mary, and invites her to have tea with him, and Mary, being hungry, accepts his invitation. Owing to the tea-room being closed and the dining-room not yet opened, Owen suggests that they have tea in the sitting-room of his suite, and Mary agrees. Mary finds out that walking is good for the appetitie, but bad for the feet, and, when she is comfortably settled after tea, she slips her shoes from her tired feet and tells Owen the story of her sad plight. Owen, we learn, is a man who married his wife for her money, and does not live very happily with her. His sister-in-law, Mary Musgrove, too, is very wealthy, and it is through her that many amusing incidents take place.

SCENE FROM "A DAUGHTER OF LUXURY."

At this hotel there also lives a Mrs. Fowler, a friend of Owen's. She throws Owen's room door open and sees Mary and Owen, and, to avert scandal, he introduces the unfortunate Mary Fenton as the wealthy Mary Musgrove. Mrs. Fowler introduces Mary to the Walford family, who have more than their share of this world's good things, and one cannot help but smile when Mrs. Walford is seen sobbing because some of her jewels or one of their three motor cars may have to be sold. The Walford family, believing Mary to be very rich, receives her with open arms

Mr. Walford decides that some money must be raised, and he arranges with three men to come in the night and steal his wife's jewels so that he may have possession of both the jewels and the insurance. As it happens, one of the three men engaged is the son of Ellen Marsh, whom Mary had befriended. That night Mary discovers that burglars are in the house and they gag and bind her, but Blake comes to her rescue.

Next day, owing to the newspapers giving accounts of the burglary, and also mentioning the wealthy Mary Musgrove as a guest of the Walfords, the real Mary Musgrove comes in anger to invesitgate. Then the fun is fast and furious, for although she is rich she does not inherit any good looks, and each time she appears on the scene one cannot help but smile. Mary is denounced from the house and is about to be arrested when Bill Marsh comes and confesses how the safe was robbed at the instigation of Walford.

Blake Walford believes in Mary, and he tells her the reason he had not proposed sooner was that he did not want people to think he wanted her for her money. But now Mary is able to inform him that the law suit has been decided in her favour, and that now she is really very rich. However, Blake will not be beaten, but he tells Mary it is just as easy to love a rich girl as a poor one, and in the final scenes of the picture we see Mary and Blake off for their honeymoon.

This is the type of picture kinema patrons will be pleased with, especially in the working-class districts, where they go to their local picture house for a rest and change after a day's work. The cast, photography, and story are all good.

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Liverpool Dinner and Dance.

Successful and Enjoyable Function.

From Our Own Correspondent.

THE fifth annual Kinema Dinner and Ball, under the auspices of the North-Western Branch of the C.E.A., at the Midland Adelphi Hotel, Liverpool, on Tuesday, December 4, proved very successful and highly enjoyable. The gathering, numbering about 500, was a representative one.

Mr. J. H. Dovener, vice-president of the C.E.A. and chairman of the North-Western Branch, presided at the dinner.

The principal guests were: Lord and Lady Mayoress of Liverpool, Sir Harold Smith, Mayor and Mayoress of St. Helens, Mayor and Mayoress of Bootle, Mayor of Southport, Mayor and Mayoress of Birkenhead, Chief Constable of Chester, Chief Constable of Birkenhead, Chief Constable of St. Helens, Colonel Montgomery, J.P.; Mr. R. G. Bradley, J.P.; Mr. Percy Corkhill, Mr. J. Sexton, C.B.E., J.P.; Mr. P. H. Naftel, Supt. McCoy, Captain Oakes (Fire Brigade), Mr. Julius Jacobs, J.P.; Mr. R. W. Lomax, Mr. and Mrs. Dovener, Major Gale (C.E.A.), Colonel A. C. Bromhead, Mr. R. C. Bromhead, Miss Rushton, Mr. Norman Hart, Alderman E. Russell-Taylor, Mr. P. Phillipson, Mr. J. King (Allied Artists), Alderman and Mrs. E. Trounson, J.P.; Mr. George Smith (Goldwyn's), Mr. Tom B. Davis (Western Import), Mr. and Mrs. Pugh (Associated First National), Mr. and Mrs. Lucas, Mr. and Mrs. Squires.

Apologies for absence were received from: Sir Leslie Scott, K.C., M.P.; Captain T. S. Rankin, M.P.; Sir Burton Chadwick, M.P.; Admiral Sir Reginald Hall, M.P.; Mr. Graham White, Lieut.-Colonel G. Dalrymple White, M.P.; Colonel Stott, M.P.; T. P. O'Connor, M.P.; Lord Beaverbrook, Sir Thomas Royden, Mayor of Wallasey, Mayor of Chester, Sir James Paton, Mr. J. W. Woodhouse (P.R.S.), Mr. Stuart Deacon (Stipendiary Magistrate), Sir Harmood Banner, Bishop of Liverpool, Mr. Albert D. Jenkins (City Surveyor), Miss Betty Balfour, Mr. W. Gavazzi King, Mr. Frank Hill (P.R.S.), Mr. J. Brooke Wilkinson, and Alderman Burgess.

Alderman W. J. Burgess, J.P. (chairman of the Liverpool Licensing Bench, in apologising for his absence, wrote: "I appreciate the efforts put forward by your Association (C.E.A.) to provide admirable entertainment in the kinema theatres in Liverpool."

The Royal toast having been honoured,

Mr. Fred Weisker proposed "The Civic Authorities," and, in a happy and commendably brief speech, said it was a sign of progress that so many civic leaders should attend a kinema trade function. (Applause.) It was a sign of progress not only in the trade, but socially, and they deeply appreciated the presence of their guests. (Applause.)

Alderman E. Trounson, supporting the toast, said they owed a great deal to the civic authorities. In Liverpool they greatly appreciated the work of Alderman Burgess, the chairman of the Licensing Bench, and he asked the civic authorities, when they talked about imposing restrictions, to treat them as kindly as they could. (Hear, hear.)

The Lord Mayor, responding, said he felt he must confess that that was the most beautiful audience he had ever had the pleasure of addressing—and he was referring to the ladies' dresses. (Laughter and applause.) As for the male portion, they made up for their lack of beauty by their extreme intelligence. (Laughter and hear, hear.) He did not feel a stranger amongst them as on one occasion he was asked to help to select a number of the most beautiful young ladies from about 10,000 photographs in a screen beauty competition. He saw the six who were chosen off to London, but, of course, he was chaperoned at the station by his wife. (Laughter.)

He thought the kinema industry was one of the most delightful and one of the best stepping-stones to fame they had. "We in Liverpool look with favour on your trade. You give the authorities no trouble, and are an asset to the city." (Applause.)

The Mayors of Bootle, Birkenhead, Southport and St. Helens also responded.

The Mayor of Southport thought that every important civic event ought to be filmed and kept as a record.

The Mayor of Bootle said the kinema trade was one of the most important trades in this country not only on account of the large number of people employed, but also on account of the huge capital invested in and also because of the very good way in which they had assisted the public. They ought to recognise such a trade by attending such a function as that. He hoped that better times were in store for them, and he did not only say that in a general way, but for personal reasons. (Hear, hear.)

"The Kinema Trade" was submitted by Alderman E. Russell-Taylor, who said that each year that function seemed to excel the previous one. The trade, he understood, was composed of renters who paid very high rents, manufacturers who lived on their losses, and the poor exhibitor. (Laughter and applause.) The trade was one of the most progressive trades not only in this country, but throughout the world. (Hear, hear.) He agreed with the Lord Mayor that it did not get sufficient recognition, and said they ought to send one of their members—Sir Wm. Jury, perhaps—to Parliament to watch their interests. That was not being done, and he could assure them that that was because of their modesty, but modesty could be carried too far. They had had recognition from a very high source—the Prince of Wales—whose support would carry great weight.

Speaking of the educational value of pictorial films, the Alderman said that never before had they a greater opportunity for education. If they continued to place highly intellectual and scientific films and clean productions in their programs, they would continue to progress and bring honour and glory upon themselves. (Applause.)

Major Gale, president of the C.E.A., acknowledged the toast, remarking that he was particularly pleased to be present that evening as a representative of the exhibitors' section. The C.E.A. represented nearly 80 per cent. of the theatres in this country The officers of the Association fully realised and believed that the Association was capable of doing good work for Great Britain. The great majority of the screens were in the hands of Britishers. Until recently they had had very little recognition from places like Liverpool. When they had encouragement from a town they would only be too ready to respond. The trade was capable of rendering untold services to Great Britain and the Empire. The success of their business had depended, to a large extent, on American films, in spite of the fact that they had had cowboy and other Western dramas, some good, some poor. In regard to British films, they had also had some good and some bad, and he was sure that the time was not far distant when these programs would consist of fifty per cent. British and fifty per cent. American pictures. (Applause.)

Colonel Bromhead also spoke in reply to the toast. The responsibility of the trade was emphasised by the fact that two

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million people per day visited the kinemas in this country, and a hundred million per day throughout the world. There was no question about the kinemas being international and conglomerate, and he thought that the recognition the Prince of Wales was good enough to give to the trade was one of the most significant things that had ever occurred during the many years he (the Colonel) had belonged to it. He entirely agreed with Major Gale that it would be to the advantage of everybody concerned in the industry to have an increasing proportion of British films. (Applause.)

Also acknowledging the compliment, Mr. Reg. C. Bromhead, president of the K.R.S., said it was always a pleasure to come to Liverpool.

In recognition of the services rendered to the North-Western Branch of the C.E.A. during the two years he was chairman, Mr. Dovener, on behalf of the members, handed a handsome silver epergne to Alderman E. Trounson, ex-president of the C.E.A.

Alderman Trounson said the gift would carry memories of the many friendships he had made. He sincerely thanked the chairman and his colleagues. (Applause.)

The Chairman, in proposing "Our Guests," said that some years ago this industry did not stand very high in the opinion of a great many people, but that had all been changed. He mentioned these facts in order to demonstrate that the industry was now recognised as one of the most important in the world and that it was now on a plane equal to any other commercial undertaking. It had, in fact, become part of the lives of the people and its patrons include all classes from the highest to the lowest. He did not think there was a city in England where the relations between the exhibitor and the civic authorities were so good as in Liverpool. They always treated the trade with the greatest courtesy. (Applause.)

Mr. R. G. Bradley, responding, said he was quite sure the Licensing Justices were equally proud to be associated with the kinema trade. (Hear, hear and applause.)

KINEMA CARNIVAL TO OPEN BRITISH FILM WEEK.

THE date of this season's Kinema Club Carnival has been arranged to coincide with the opening of the great British National Film Weeks. February 4 is the date fixed, and the carnival will be held at the Hotel Cecil, Strand.

Every effort will be made to ensure an overwhelming success for this, the third Kinema Club Carnival. It will be held under distinguished patronage, and it is believed that it will receive the whole-hearted support of all who are interested in the British film industry.

Not only will the carnival help to draw the attention of the public to British films, but it will also be the means of assisting British film artistes who are in distress, for the proceeds will be devoted to the Kinema Club Benevolent Fund—a fund which has long been needed and is now being "put on its legs."

It has been decided that there will be no fancy dress parade, but prizes will be distributed in a novel manner.

Preparations are being made to accommodate a larger number of guests than at either of the two previous carnivals.

SCENES FROM "SQUIBS' HONEYMOON."

Above: Rehearsing the wedding; Betty Balfour as the bride; Honeybunn in trouble again.
Below: A struggle with hats on the wedding morning; A reminiscence; An argument with French porters at Calais.

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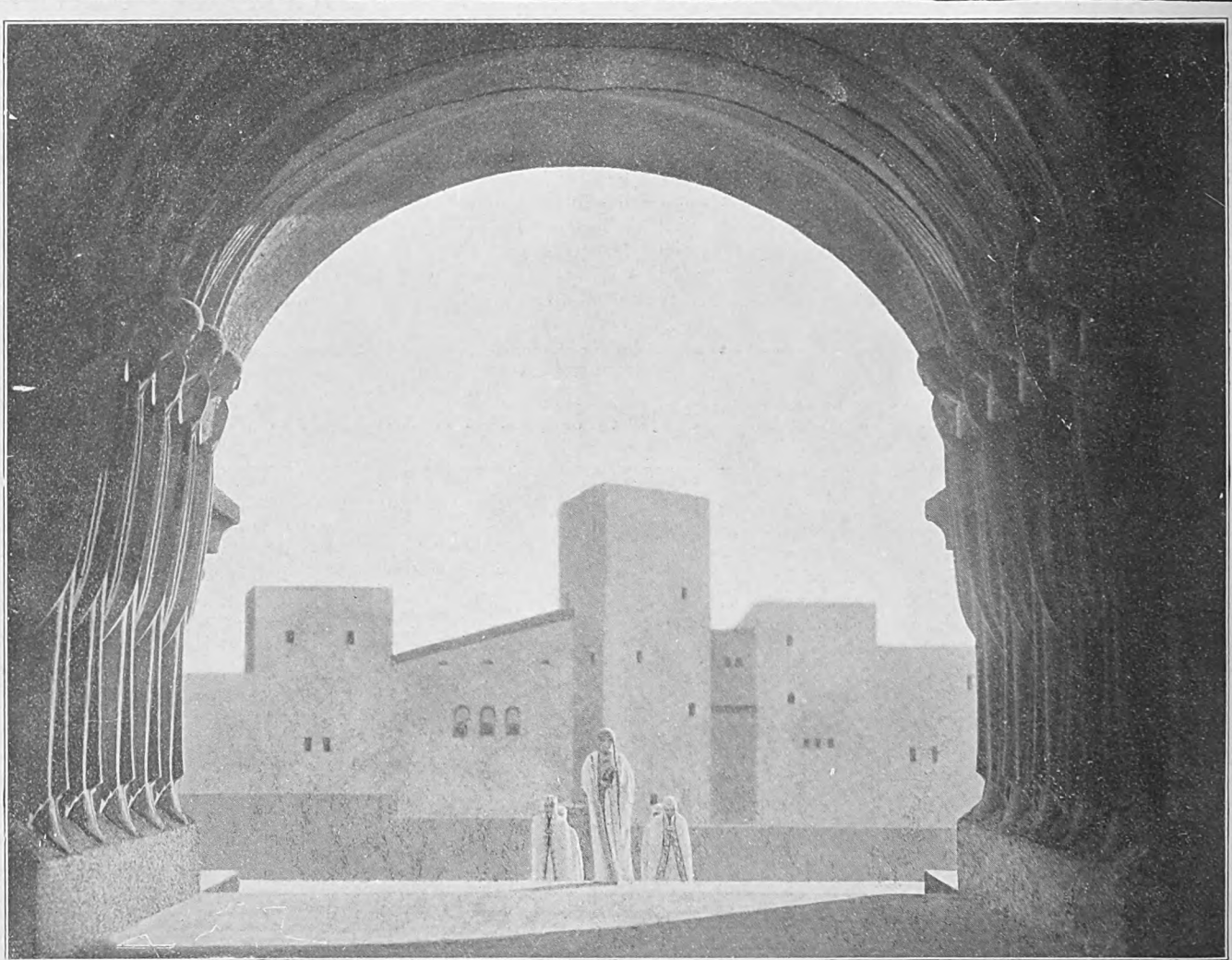

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SQUIBS' GOOD-BYE TO THE SCREEN

LONDON TRADE SHOW NEXT TUESDAY

AFTER much hard work and no little delay due to bad weather, George Pearson has completed "Squibs's Honeymoon," which is to be the logical conclusion to the series of Squibs pictures upon which the Welsh-Pearson Co., Ltd., and Betty Balfour have built such a reputation. Everybody loved Squibs, and everybody will be sorry to lose her, but, after all, she was a merry maid whose decision to retire into serious domesticity deserves to be respected. "Squibs's Honeymoon" stops at this point, but between Squibs's resignation from Parliament and her complete entry into a talking shop of her own, a gulf of amusing adventure has been fixed by George Pearson, which should provide happy reminiscences of the pre-nuptial days of a very pleasing young lady. To tell the story of "Squibs's Honeymoon" would be to spoil the element of surprise in the film. Sufficient is it to say that on deciding to get married, Squibs quickly disposes of the cares of the milk business she acquires in "Squibs, M.P.," and brooking no interference or argument from her sweetheart—ex-P.C. Lee—names the day and makes all arrangements for the wedding. This wedding is probably the simplest, yet at the same time the most impressively beautiful wedding seen in a film, and if it fails to get a round of applause at the trade show, it will be only because the solemnity of it has hushed the audience to silence. After the ceremony, wild scenes of happiness follow, and then off to the Continent, where the fun begins in earnest and the action proceeds with the pace of the express trains carrying Squibs on her greatest adventure. And it really is her greatest adventure.

Of course, all the old favourite players and characters appear—Fred Groves as ex-P.C. Lee, Hugh E. Wright as father, Frank Stanmore as Horace Honeybunn, and Irene Tripod as Miss Fitzbulge. The latter is the only character who does not go to France on the honeymoon trip. Mr. Pearson has given the supporting players, as well as Miss Balfour, plenty of opportunity to put over some really good business.

The Gaumont Company, Ltd., announce that the first trade show of the film will be given at the Alhambra on Tuesday, December 11, at 11 a.m. Advance inquiries forecast a full house, and the usual efficient arrangements made by the Gaumont Co., Ltd., for the comfort of exhibitors will be in force. Exhibitors should particularly note that the keystone of these arrangements is the issue of *tickets to admit one only* up to and not exceeding the capacity of the house—which means no admission without tickets, and no admission of more than one person with one ticket. To facilitate the handling of the crowd expected, the responsible members of the Gaumont staff will wear a distinguishing badge in the company's colours—green and gold. Exhibitors should make a note that the show will commence promptly at 11 a.m.

ALLEGED DETENTION OF FILMS

APPLICATION FOR SECURITY OF COSTS OF APPEAL

THE action brought by Union Jack Photo Plays, Ltd., v. Gaumont Co., Ltd., which was tried before Mr. Justice Darling and a special Jury last month, came before the Court of Appeal, consisting of Lords Justices Bankes, Scrutton and Atkin, on December 3, upon the application of the defendants for security for the costs of an appeal which the plaintiff had entered from the verdict and judgment at the trial.

Their lordships held that an offer by the plaintiffs to give security in the sum of £75 was sufficient, and made an order accordingly, granting no costs of the application.

BURGLARS AT THE BELMONT, LIVERPOOL

FROM OUR OWN CORRESPONDENT

WHILE making a late examination of the Belmont Picture House, Liverpool, on Sunday night, the caretaker, John Wooley, found two men sound asleep in the office, the floor of which was strewn with sweets and chocolates. Communicating with his son, Wooley sent him for the police, but before the lad returned with a constable the "visitors" awoke, and one of them managed to escape. The other, who subsequently gave his name as George Palmer, aged thirty, of no fixed abode, was kept at bay by the caretaker, who threatened him with an upraised chair.

At the City Police Court on Monday Palmer was charged before the Stipendiary Magistrate (Mr. Stuart Deacon) with having stolen a quantity of chocolates, a pair of cuff links, and a dress shirt. The articles, it was stated, had been wrapped up in two parcels which, said Police-Inspector Howard, the men apparently intended taking away with them when they had finished their sleep. "It would seem," added the Inspector, "as if both men thought they were safe for a good night's sleep."

Palmer was remanded for seven days.

"THE MAN WITHOUT DESIRE"

NOVELLO-ATLAS TRADE SHOWS NEXT WEEK

NOVELLO-ATLAS RENTERS, LTD., which was formed a short time ago for the purpose of marketing the products of the parent company, the Atlas Biocraft Co., and any other subjects that may from time to time commend themselves to the directors, intend, we are informed, to pursue the same policy that has proved markedly successful with the parent company, namely, one of caution and economy. The management is directly under the control of Miles Mander, well known in other branches of the trade, assisted by E. T. Bass, late of Stoll's and First National, who recently left the latter firm to take up the position of sales manager.

In a conversation we had recently with Mr. Mander, he told us that the intention of the company was to handle not more than four subjects a year, but these subjects are to be "big" in every sense of the word. They are concentrating at present on "The Man Without Desire," the story of a man who lived for two hundred years. This picture, we are led to believe, strikes a new note in film production. It is taken from an original story by Monkton Hoffe and is directed by Adrian Brunel.

As Ivor Novello himself describes this as his best performance to date, there will be eager expectancy for Friday, December 14, at 11 a.m., when this picture is being trade shown at the Tivoli, Strand. Mr. Mander tells us this picture has been booked for a special pre-release run at one of the finest picture theatres in the West End, a fact which would seem to confirm the optimistic tone of all interested parties.

Among other subjects in hand are "Lovers in Araby," five reels of Eastern beauty and romance. "Moors and Minarets," six episodes of exceptional travel stuff, and three half-reel "Living Silhouettes," a novelty as yet unseen.

Messrs. European Motion Picture Co. have decided on a change of policy, whereby the West of England business will in future be transacted independently of South Wales, with Bristol as headquarters. Mr. Harold Possener is proceeding immediately to Bristol to take charge, and Mr. Thorpe, of Leeds, is taking over the South Wales Branch.

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CORRESPONDENCE

A RETURN TO LUNACY.

To the Editor of the FILM RENTER.

SIR,—I was very pleased indeed to read your article headed "A Return to Lunacy" in your issue dated December 1. One interested in any branch of the film industry would have thought the block-booking system was a thing of the past. It is a well-known fact that many exhibitors have fallen by the way, and the remainder have just begun to rebuild their business after the very difficult struggle they have had to get out of the rut into which the block-booking system had led them. One would have thought that no sane exhibitor, to put it plainly, would fall for anything like that again. It must indeed be a sad thing for any sensible person concerned in the industry to hear and read of this awful system trying to be revived again. My own opinion is that the kinema industry was only just rescued from entire destruction by the block-booking system being abolished.

When will the exhibitor realise that by block-booking a firm's output he is tying himself up body and soul. Whether he intends to show or shelve, his dates are gone for films which he has never seen. Does the exhibitor forget the fact that it is the independent renter who keeps the business alive? If the independent renter is forgotten, the time will come in the near future when the exhibitor himself will be squeezed out of existence.

Before the independent renter negotiates for a film he views it, and only after he is satisfied that it will be a sound booking proposition and a box-office attraction for the exhibitor does he purchase it. The exhibitor therefore has the pick of the market at his disposal.

Now that the renting business has got down to what the trade and public were anxious to see, namely, a three or four months' release after trade show, it is indeed very surprising to hear that exhibitors are even entertaining the idea at all of block-booking films, which means filling up their vacant dates for at least ten or twelve months ahead.

I would like to inform you that the firm which I represent is spending an enormous amount of money in advertising in all possible ways the Richard Talmadge and Maciste productions which they are now handling. They are advertising these extensively so as to bring them before the public, and to help the exhibitor to do good business on these films, which they feel confident will help them to put the industry on a sound footing, as these productions are all good entertainment value and the class of entertainment which the public requires.

It is our policy to trade show every film and book them separately on their own merits. To book a good film requires very little salesmanship. What must films be like when they necessitate the combination of a number of travellers, branch managers, and executive officials to secure bookings on them? My advice to all exhibitors is to watch, wait and see, before booking.

Yours faithfully, for and on behalf of
The Unity Film Co., Ltd.,
G. E. JACKS, Manager.

7, Gerrard Street, W.1.,
December 4, 1923.

At the Liverpool Carnival on Tuesday Mr. E. W. Horder entertained in his rooms a number of exhibitors, and expressed Mr. Springer's sincere regrets at his not being there to meet his northern friends. Mr. Springer was detained in town in connection with the opening of the new Springer permanent exhibition of kinematograph requisites at Wardour Street. Several exhibitors spoke in good terms of the House of Springer and its local representative.

STAFF CHANGES OF FIRST NATIONAL.

NEW APPOINTMENTS TO CARDIFF, BRISTOL AND GLASGOW.

THE recent appointment of Mr. Leonard Denham to Associated First National Leeds centre management is now followed by other changes in the A.F.N. branches. Mr. R. F. Thornton, formerly of the Leeds Branch, has been appointed branch manager at Cardiff in place of Mr. Frank Cross, who has resigned to take up other work. Mr. Thornton is thoroughly acquainted with the Cardiff territory, having served in it some three years ago as No. 1 representative for Pathé Frère's, where his excellent work earned promotion to the managership of that firm's Gazette Department in London. After occupying that position for some two years Mr. Thornton resigned to take up the post of branch manager for A.F.N. in Leeds.

In Bristol Mr. R. C. Kelly, the outgoing A.F.N. manager, has resigned to take up a commercial positoin in Paris, and is succeeded by Mr. J. McGillie, who, for the last twelve months has been No. 1 representative in Newcastle, associated with Mr. W. H. Lindon-Travers, the A.F.N. branch manager. Before joining First National Mr. McGillie was inside manager for the Fox Film Company at Newcastle, previous to which he was on the staff of the Indian Army.

Mr. W. Shepherd, recently manager of the A.F.N. Glasgow Branch, has been called to London, where he will make his headquarters. Mr. Shepherd has been assigned for special work, for which his varied and intensive experience particularly fits him. Mr. Shepherd's new duties will bring him closely in contact with the branches, and with exhibitors generally throughout the country. He is succeeded by Mr. McLaren, who, until a month ago, was No. 1 representative under Mr. Shepherd. Mr. McLaren then left A.F.N. to take a similar position with the Goldwyn Company in Glasgow, but now returns to the First National fold as manager. He is a Scotsman, and has travelled that country in the interests of the film trade for a number of years, resulting in the acquisition of a wide circle of friends amongst exhibitors and others in the trade.

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PUBLICITY.

PUBLICITY AGENT FOR LONDON AREA.—A. O. GARDENER (late manager of Brock's, Crystal Palace Fireworks), Lewis Road, Sutton, Surrey.

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DECEMBER 15, 1923.

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THE FILM RENTER
and
Moving Picture News
Managing Editor : Ernest W Fredman

FORTHCOMING TRADE SHOWS

LONDON.

MONDAY, DECEMBER 17.
A.F.N.....Scars of Jealousy ..... Own Theatre, 11
Fox....Alias the Night-Wind ..... New Gallery, 11
TUESDAY, DECEMBER 18.
F.B.O.....Tiger Rose ..... Alhambra, 11
Famous-Lasky....The Pride of Palomar ..... New Gallery, 11
European....Self-Made Wife ..... Own Theatre, 11 & 2-30
WEDNESDAY, DECEMBER 19.
Walturdaw....Forgive and Forget ..... Shaftesbury Pavilion, 11
Walturdaw....Three O'clock in the Morning ..... Shaftesbury, 11
Fox....Broadway Dancers ..... New Gallery, 11
Fox....Monkey Farm ..... New Gallery, 11
European....Self-Made Wife ..... Own Theatre, 11 & 2-30
Unity....Maciste ..... New Oxford, 3
THURSDAY, DECEMBER 20.
Gaumont....Speed Girl ..... New Gallery, 11
FRIDAY, DECEMBER 21.
A.F.N.....The Bad Man ..... Own Theatre, 11

MANCHESTER.

MONDAY, DECEMBER 17.
Fox....Brass Commandments ..... Oxford St. P.H., 11
TUESDAY, DECEMBER 18.
Famous-Lasky....The Pride of Palomar ..... Oxford St. P.H., 11
Western Import....What Happened Next Door?..Deansgate P.H., 11-15
Gaumont....Anna Ascends ..... Own Theatre, 11 & 2-30
WEDNESDAY, DECEMBER 19.
Primus, Novello-Atlas....The Man Without Desire.....Piccadilly, 11
Fox....Alias the Night-Wind ..... Oxford St. P.H., 11
Wardour....Desert Driven ..... Deansgate P.H., 11-15
European....Beast of Paradise ..... Scala, 11-15
FRIDAY, DECEMBER 21.
Gaumont....Anna Ascends ..... Own Theatre, 11 & 2-30

LIVERPOOL.

TUESDAY, DECEMBER 18.
Gaumont....Food for Scandal ..... Own Theatre, 11 & 2-30
Wardour....Desert Driven ..... Palais de Luxe, 11-15
WEDNESDAY, DECEMBER 19.
Fox....Brass Commandments ..... Prince of Wales, 11
B.E.F.....Judgment of the Storm ..... Palais de Luxe, 11
Gaumont....A Full House ..... Own Theatre, 11 & 2-30
Western Import....What Happened Next Door? ..... Futurist, 11-15
FRIDAY, DECEMBER 21.
Fox....Alias the Night-Wind ..... Prince of Wales P.H., 11
Famous-Lasky....The Pride of Palomar ..... Scala, 11

SHEFFIELD.

SUNDAY, DECEMBER 16.
New Century....The Eagle's Feather ..... Grand, 6-30
WEDNESDAY, DECEMBER 19.
Phillips....Destiny ..... Cinema House, 11
Famous-Lasky....The Pride of Palomar ..... Union St. P.P., 11
New Century....The Social Code ..... Own Theatre, 11 & 2-30
New Century....On the Skeena ..... Own Theatre, 11 & 2-30

BRISTOL.

THURSDAY, DECEMBER 20.
Gaumont....Food for Scandal ..... Own Theatre, 11-15 & 3
FRIDAY, DECEMBER 21.
Gaumont....A Full House ..... Own Theatre, 11-15 & 3

NOTTINGHAM.

TUESDAY, DECEMBER 18.
Famous-Lasky....The Cheat ..... Scala, 11
WEDNESDAY, DECEMBER 19.
Fox....Snowdrift ..... Picture House, 11
Fox....Why Pay Rent? ..... Picture House, 11
Gaumont....Anna Ascends ..... Elite, 11
FRIDAY, DECEMBER 21.
Fox....The Stranger ..... Picture House, 11

BIRMINGHAM.

MONDAY, DECEMBER 17.
Fox....Don't Get Excited ..... New Street P.H., 11
TUESDAY, DECEMBER 18.
Wardour....Fighting Blood (Set 2) ..... Scala, 11
Vitagraph....On the Banks of the Wabash ..... Futurist, 11
Gaumont....Anna Ascends ..... Own Theatre, 11 & 2-30
WEDNESDAY, DECEMBER 19.
Wardour....Snow Shoe Trail ..... Scala, 11
FRIDAY, DECEMBER 21.
Famous-Lasky....The Pride of Palomar ..... Futurist, 11
Fox....Snowdrift ..... New St. P.H., 11
B.E.F.....Judgment of the Storm ..... Scala, 11-15

LEEDS.

MONDAY, DECEMBER 17.
Fox....Snowdrift ..... Kinema Exchange, 11-40
Fox....Why Pay Rent? ..... Kinema Exchange, 11-40
TUESDAY, DECEMBER 18.
Famous-Lasky....The Pride of Palomar .... Kinema Exchange, 10-30
Wardour....Snow Shoe Trail ..... Kinema Exchange, 2-15
WEDNESDAY, DECEMBER 19.
Fox....The Stranger ..... Kinema Exchange, 11-40
FRIDAY, DECEMBER 21.
Wardour....Desert Driven ..... Kinema Exchange, 11 40
Gaumont....Cowboy and the Lady ..... Kinema Exchange, 2-15

NEWCASTLE.

MONDAY, DECEMBER 17.
Fox....Three Jumps Ahead ..... Grey St. P.H., 11
TUESDAY, DECEMBER 18.
Wardour....Westbound Limited ..... Grainger's P.H., 11-15
Gaumont....Food for Scandal ..... Own Theatre, 11-15 & 2-15
A.F.N.....The Bad Man ..... Own Theatre, 11 & 2-30
WEDNESDAY, DECEMBER 19.
Wardour....Fighting Blood (Set 2) ..... Grainger's P.H., 11-15
FRIDAY, DECEMBER 21.
Famous-Lasky....Daughter of Luxury ..... New Pavilion, 11
Fox....Don't Get Excited ..... Grey St. P.H., 11
Gaumont....A Full House ..... Own Theatre, 11-15 & 2-15

CARDIFF

TUESDAY, DECEMBER 18.
European....The Acquittal ..... Park Hall, 11-30
Gaumont....Food for Scandal ..... Own Theatre, 11-30
Gaumont....A Full House ..... Own Theatre, 3
Paragon....Branded Four ..... Kinema Exchange, 3
WEDNESDAY, DECEMBER 19.
Famous-Lasky....The Cheat ..... Capitol, 11 15
Fox....Don't Get Excited ..... Kinema Exchange, 3
FRIDAY, DECEMBER 21.
Wardour....Fighting Blood (Set 2) ..... Kinema Exchange, 12-15
Wardour....Snow Shoe Trail ..... Kinema Exchange, 3
Western Import....What Happened Next Door? .. Kinema Exchange, 3
Vitagraph....On the Banks of the Wabash ..... Capitol, 11-15
Phœnix....Ashes ..... Kinema Exchange, 12-15
Fox....Three Jumps Ahead ..... Kinema Exchange, 3

GLASGOW.

MONDAY, DECEMBER 17.
Novello-Atlas....The Man Without Desire ..... New Savoy, 11
B.E.F.....Judgment of the Storm ..... Scala, 11
Fox....Bucking the Barrier ..... Picture House, 11
Gaumont....Food for Scandal ..... Own Theatre, 2-30
Gaumont....A Full House ..... Own Theatre, 2-30
TUESDAY, DECEMBER 18.
Gaumont....Food for Scandal ..... Own Theatre, 2-30
Gaumont....A Full House ..... Own Theatre, 2-30
WEDNESDAY, DECEMBER 19.
Fox....Three Jumps Ahead ..... Picture House, 11
Famous-Lasky....A Daughter of Luxury ..... Scala, 11
Gaumont....Food for Scandal ..... Own Theatre, 2-30
Gaumont....A Full House ..... Own Theatre, 2-30
THURSDAY, DECEMBER 20.
Ideal....Lloyd Hamilton Comedies ..... Cinema House, 11
Ideal....Two-Reel Comedies ..... Cinema House, 11
FRIDAY, DECEMBER 21.
Wardour....If I were Queen ..... Scala & O.T., 11 & 2-30

DUBLIN.

MONDAY, DECEMBER 17.
Fox....The Silent Command ..... Carlton Cinmea, 11-30
WEDNESDAY, DECEMBER 19.
Phœnix....The Devil's Acre ..... Sackville P.H., 11-30

BELFAST.

TUESDAY, DECEMBER 18.
Gaumont....The Dark Lantern ..... Own Theatre, 11
WEDNESDAY, DECEMBER 19.
Gaumont....Cowboy and the Lady ..... Own Theatre, 11

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The Film Renter and
Moving Picture News

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No. 527. SATURDAY, DECEMBER 15, 1923. SIXPENCE

Down With the Jeremiahs!

TRADE STANDS IN NEED OF A RELEASE OF REAL OPTIMISM

TIME was when the kinema was assailed on all sides by hostile critics and puritan fanatics. The "infant phenomenon" in the world of entertainment was almost smothered at its birth, and during its early days it was forced to battle against every kind of prejudice and jealousy. Those days are past. The only outside enemy now is the Government which has weighted the industry down with the tax—said to be only intended for the war—and there is a good chance that even that will be lifted soon. The kinema's chief handicap is now to be found within the ranks of the trade itself. The people, whether in the producing, renting or exhibiting sphere of activity, who go about wringing their hands and prophesying woe, telling us that the business is marching to its doom, and that before long its epitaph will have to be written—these are the people who are to-day doing the business the most harm. Job, with his patience, is bad enough sometimes, but Jeremiah, with his pessimism, is souring and crabbing the whole industry. There should be a dead set against Jeremiah.

In spite of any appearances to the contrary we believe that the kinema trade is still, so far as its power, prosperity, and perfection are concerned, in its infancy. We have immense new worlds to conquer, and with courage and doggedness we shall conquer them. We give the lie direct to the pessimist who affirms that there are no good pictures in the market. There are plenty of them, and in 1924 there will be plenty more. Industrial conditions at the moment may be none too good, but this is a cloud which, like the rest, will pass away. And the Jeremiah who thinks that, even when better trade has been restored in this country, the public will fight shy of the pictures, should be advised to consult a psycho-analyst.

Let there be no mistake about it—the hold of the films on the people's imagination is a strong and lasting one; but the kinema does need more optimism to be infused into it, and more advertising to get the best out of it. If exhibitors—and for the matter of that, manufacturers and renters, too—are content to go on hiding their light under a bushel it is illogical for them to grumble because it is not seen. In the screen we have a wonderful medium for entertainment and enlightenment. And, consequently, for showmen who know how to handle what they put on the screen, it is a wonderful money-maker. The film has captured more devotees than any other form of entertainment the world has ever known, and there is every reason to believe that it will continue to attract more and more of all classes of the population. But are we *telling* the people enough about the bountiful store of film genius which is awaiting them? We are not. There is a superfluity of pessimistic caution in all branches of the trade. Jeremiah, with his tale of woe, is too much heard in the world of the kinema. What we want to finish the old year and begin the new with is a release of real optimism—well-founded as we have tried to prove—concerning the immediate future of the industry. There are innumerable signs that we are on the eve of a great revival in picture popularity. Let the prevailing mood, therefore, be one of confidence and courage. For

If hopes are dupes, fears may be liars;
It may be in yon smoke concealed,
Our comrades chase e'en now the fliers,
And but for (Jeremiah), possess the field.

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By the W

A Weekly On Trade

THE result of the election, which came as a great surprise to the electorate, also had a particular interest for the kinematograph industry in view of the fate of the Entertainments Tax, which is always uppermost in the minds of this trade. Whilst not exactly in the forefront of any particular party's program, it certainly occupied a prominent place with the Labour Party, who were definitely pledged to secure its abolition. In the past we have received no encouragement from either of the Conservative or Coalition Governments, and one has to concede that the Labour Party have always supported the trade in their attempts to get this iniquitous tax removed. Now that no party has a majority in the House, the situation is decidedly piquant, and as there is a distinct chance of a Labour Government in the near future, there is certainly an encouraging prospect in view for this industry, for, undoubtedly, the Labour Party will keep to their pledge to remove this tax at the earliest possible moment. These are somewhat extraordinary times, and it is not safe at the moment to prophesy, but in any event it does look as if this trade stands some little chance in the coming year.

Luck of Trade Candidates.

WITH regard to candidates, there were no surprises sprung on the trade, for it was generally assumed that J. A. Seddon would be defeated at Hanley, and the industry were not too optimistic concerning the success of Mr. Newbould at Leyton. It was hard lines on the latter that he should have been defeated by a bare majority of just over sixty, for Mr. Newbould is deservedly popular in this industry, and the majority of its members would have been delighted to have seen him return to the House. However, let's hope he will have better luck next time. Sir Walter de Frece, Mr. Alfred Butt, and Pat. Collins are practically the only members of the theatrical industry in the House. The last named, who is one of the real old showmen, can be well trusted to look after the interests of the trade.

Mr. Rowson's Challenge.

THE article which Mr. Harry Rowson contributed to the last issue of THE FILM RENTER has evoked a storm of comment throughout the film trade this week, the general opinion being that this shrewd renter has hit the nail on the head in his very courageous remarks. Indeed, I do not know of any article that has evoked quite so much discussion, and whilst other British renters have not altogether agreed, it has been generally recognised that with his knowledge and experience Mr. Rowson has made out an extremely strong case. When Mr. Rowson says " that manufacturing big pictures without an assured outlet must rapidly become a thing of the past," he is certainly talking shrewd common sense, and a number of other points raised in his article must give the leaders of this industry food for serious thought. I am anticipating some steps will be taken by the British National Film League and the C.E.A. in response to the challenge and suggestions thrown out by Mr. Rowson to them.

The " Sally Bishop " Dinner.

A VERY large number of exhibitors from all parts of the country foregathered at the Savoy Hotel on Monday night, when the Stoll Film Company gave a dinner to celebrate the screening of " Sally Bishop." Familiar faces from the provinces were to be seen everywhere, and it was also a graceful act of Mr. Jeffrey Bernerd to invite prominent British film manufacturers to this function. The speeches, which were of an unusually high order, testified to the esteem in which this British producing company are held by exhibitors throughout the United Kingdom, and incidentally to the popularity of Mr. Jeffrey Bernerd, their managing director. Undoubtedly, the gem of the evening was the speech by Sir Edward Marshall Hall, K.C., the brilliant advocate, who was in rare form, and thoroughly delighted his big audience with some exceedingly witty remarks and some personal reminiscences that were followed with the closest interest and which proved much to the liking of the company present.

A Dash of Pessimism.

THE guest of the evening, Miss Marie Doro, made a very charming response when called upon to reply to the toast of " Sally Bishop," and undoubtedly gained for herself a great many friends. Mr. Maurice Elvey, who is always much to the fore on these occasions, rather spoilt his speech by the too frequent use of the personal pronoun. If I may make a suggestion to this producer, a little more modesty would be a great deal more becoming on these occasions. One point about his speech I did like was his tribute to Mr. Bernerd, who had a great deal to do with the successful production of the film. Major Gale, chairman of the C.E.A., who spoke, dwelt upon his favourite topic, viz., lower rental prices, and his somewhat lugubrious tone and general pessimism struck, I thought, a rather jarring note. After all, if British producers are to be encouraged, and we are to have the bigger and better pictures the public are clamouring for, then exhibitors must be prepared to pay a fair price. I am afraid all this whining about high rental costs leaves me very cold, because I find most exhibitors well able to look after themselves in this respect, and if they pay more than they should do for a picture in these days when there is so much film on the market it is their own fault. Certainly, from all I hear there is precious little of it being done if the figures I hear being paid are true.

P.C.T. Finance.

IT has been common knowledge in the trade for some little time past that Provincial Cinematograph Theatres have a new scheme of arrangement under consideration, and I understand at the meeting which is to be held next week that the holders of the " B " Preference Shares will be asked to waive arrears of dividend amounting to some £90,000, and that the holders of the 10 per cent. Cumulative Participating Preferred Ordinary Shares will be asked to waive arrears of dividend amounting to £250,000, and agree to their shares bearing 7½ per cent. dividend in future, in place of 10 per cent. The directors are also making a further call on the ordinary shareholders for 4s. per share under an arrangement whereby those who subscribe become "A" ordinary shareholders, and those who do not respond will be classed as " B " ordinary shareholders. In view of the

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ay Notes.

Causerie Topics.

drastic economies that have been effected by Mr. Will Evans, both in regard to the running of their kinemas and the cost of film hire, this arrangement will come as a distinct surprise to many people in the trade who had anticipated that the P.C.T. were making considerable headway. It is useless, at this moment, to make any comment concerning the meeting that is so soon to be held, and at which, doubtless, many shareholders will have something to say.

"A Return to Lunacy."

I HAVE the utmost respect for Mr. Ralph J. Pugh's ability as a letter writer, always bearing in mind the extremely able manner in which he fought the critics on his simultaneous signing announcement earlier in the year, but I am afraid he hardly did himself justice in his criticism of the leading article on "A Return to Lunacy," which appeared in last week's issue of this journal. Possibly the fact that Mr. Pugh had an extremely bad case had something to do with the manner in which he begged the question, for when I said that First National were the chief offenders in booking blocks of pictures I was just as cognisant of the fact as he was that they were not in existence three years ago. This does not alter my view that at the present moment First National are inducing exhibitors to book blocks of pictures at what I contend are simply ridiculous prices. It is easy for Mr. Pugh airily to remark that if his competitors cannot provide exhibitors with equal value for the same prices that they obtain, they cannot expect to live. British producers are not so fortunate as Mr. Pugh in having the pictures that have already got their cost back in their own market. Mr. Pugh's statement that I am in no position to pass judgment on his prices without facts connected with a specific contract which a customer and First National alone possess, is a little wide of the mark, for, as a matter of fact, that knowledge is most emphatically not confined to the exhibitor and First National alone. If Mr. Pugh would like me to publish the evidence that I have in my possession concerning some of the prices at which his company have contracted with the exhibitor, I will gladly do so, and I think it will then convince the trade that when I say his company are practically giving their stuff away, I am not making any ridiculous statements. After all, Mr. Pugh, with the greatest possible respect, there are others in this industry just as well able to judge values of pictures as yourself, and certainly I consider, when the whole of the industry is suffering through ill-advised price-cutting of one particular firm, then it is the duty of a trade journal to comment upon it.

Another French Congress!

I UNDERSTAND that an International Kinematograph Congress is mooted to be held in Paris in 1925. I do not know who authorises or asks the French industry to hold these congresses, but if they are anything like the last one that took place in October, they are likely to receive just as much support from the British industry as that ill-conditioned affair did. As everyone knows, out of the twenty exhibitors who made the journey from this side, only about two spoke a word of French, and the other eighteen did not understand a thing that was being discussed, and even when it was translated were not very much wiser. Well, a lot of things may happen before 1925, so it is no good getting excited about this stupid affair.

Prosperity of Stoll's.

THE STOLL FILM COMPANY still continues its prosperous career, having just declared a dividend of ten per cent. which, in these days, is by no means a bad performance. Stoll Picture Theatre also declares a similar dividend, so that there is not much wrong with these two companies.

E. E. Lyons and the C.E.A.

IT is fairly common knowledge in film circles that there is a movement on foot to induce Mr. E. E. Lyons to stand for the vice-presidency of the C.E.A. when the election takes place next March, and I cannot think of a finer man on the exhibiting side of the industry to fulfil this onerous position. There is no exhibitor who is more universally respected than Mr. Lyons by every section of this industry, and if he could be induced to come forward and give his valuable assistance to the C.E.A., then I consider that the Association would make greater headway than at any time in its history. Not only is Mr. Lyons a man of sound and practical ideas, but one cannot help remarking that at every public function at which he is present, he always dignifies the proceedings by speeches that are a model of diplomacy, counsel, and real common sense. I have previously remarked in these pages on innumerable occasions that Mr. Lyons is sadly needed in the C.E.A., and I do hope that his legion of friends in the trade will urge him to take up the vice-presidency, which is merely the prelude to his becoming president of the C.E.A.

Offers for "The White Sister."

MR. CHARLES H. DUELL, president of Inspiration Pictures, arrived in England last week from Paris, and proceeded to confer with his representative, Mr. Harry Ham, concerning the sale of "The White Sister" in this country. I understand Mr. Duell has received many offers, and I hope to make an important announcement concerning this production in next week's issue. Mr. Duell left on Thursday night for Florence, where his company, including the Misses Lillian and Dorothy Gish, are at work on another big picture.

Not Wanted: A Kinema Ball.

I NOTICE that a kinema ball is to be held in London on February 4 to synchronise with the opening of the British Film Weeks, and it is to be fervently hoped that the organising arrangements will be a little different from those experienced last year. On this occasion there was a most hopeless muddle and confusion, and the evening was by no means a success. If we are to have a ball, and I must confess I see no earthly reason for it, then it is to be profoundly hoped that the arrangements this time will be placed in the hands of people who understand the running of such matters. As far as I could see last year, the whole arrangements were thrown upon the shoulders of one energetic lady who naturally found herself quite handicapped in carrying out the hundred and one things that were necessary to make

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BY THE WAY—*continued.*

the event a success. Personally, I deprecate very strongly the holding of these kinema balls, as they achieve no useful purpose, and surely we have something more serious to occupy our minds nowadays.

Reckless Writing About Prices.

IT seems almost incredible that in these days, when one would have thought any writer could have ascertained the real facts about rental prices, to read in the columns of a reputable Sunday paper, such as "The Weekly Dispatch," such a stupid array of nonsense concerning alleged fortunes that have been made with films. The writer, who has apparently the very haziest knowledge of the film industry, talks glibly of renters securing a thousand pounds for a week's run for a picture; of Gaumont's buying "The Sentimental Bloke" for nine hundred pounds and renting it for fifty thousand pounds; and of Mr. Graham Wilcox, whoever he may be, calmly throwing scenes costing ten thousand pounds away because they did not level up to the standard required for his production. These are only a few incidents in an article which is, to say the least of it, full of inaccuracies.

Noise that Annoys.

FAREWELL to the silent drama when the effects man gets going. Having had a good innings with the guns and bombs of "Armageddon," the Tivoli man undoubtedly feared that a Sabbath silence might fall upon the Strand were he to go out of business. So on Monday, with "Scaramouche," he laid himself out to do big things. He summoned his regiment of anti-Trappists to clap in the theatre scenes, fire guns at dramatic moments, and pretty generally to outdo election night. Where he went wrong was with the loud speakers he installed. The shoutings of a revolutionary crowd are a useful accompaniment to a mob scene, but one prefers them fresh, and not to have that metallic sound which suggests that the crowd is "canned." There is such a thing as overdoing the big noise.

In Memoriam.

MEGGIE ALBANESI'S death is widely deplored among theatre-goers, and kinema patrons will also be sharers in the deep sorrow felt at her early demise. Although her greatest triumphs were upon the stage, where her voice aided her expressiveness of form and feature, she was also a film actress who had come into her own in the silent medium. One thinks with joy of her performance in the Ideal picture, "Honour," when under Seastrom's guidance she made so much of her part. In "The Skin Game" and in "Mr. Wu" she also did good work, and the screen is a loser, as well as the stage, by her removal by death.

J. S. Martin's New Sphere.

AS will be seen by the news printed on another page, Mr. John S. Martin, so well-known as the assistant to Mr. J. C. Graham, managing director of the Famous-Lasky Film Service, has resigned his position with that company, and intends operating on his own account, starting in business on February 1 next. Mr. Martin has been associated in various film enterprises with Mr. Graham for the past ten years, and when I was chatting with him a few days ago, keenly felt the parting with a man who has been his friend for so many years. As will be seen, Mr. Martin is branching out in a line that should make him of the very greatest possible value to British and American firms in this country, for with his wide knowledge of conditions in America, he will be able to adapt pictures so that they will be suitable for showing to American buyers, whilst, owing to the length of time he has been with Famous-Lasky over here, his services would be of value to any American concern wishing to show their productions to British buyers. By his courteous and at the same time extremely businesslike manner, Mr. Martin has gained for himself a great many friends in the industry, all of whom will join me in wishing him the very greatest success in his new line of activity.

A "Wet Handkerchief" Film.

SOME few days ago, when I visited the Scala Theatre to see "The White Rose," I remarked to Mr. S. Rowson that, considering the number of ladies so visibly affected by the wonderful performance of Mae Marsh, he would be well advised to have handkerchiefs on sale at the theatre. Like a good showman, Mr. Rowson has seized on the idea, and this week the management have put fine linen handkerchiefs on sale with the imprint on them, "You will need this kerchief for the tears you will weep when seeing Mae Marsh in 'The White Rose.'" The handkerchiefs are priced at 2d. each, and thousands have been sold to date. I can well understand it, for during the time I was in the theatre I almost incurred rheumatism from the damp atmosphere created by the tears of the ladies who so obviously enjoyed weeping over this picture. Enterprising showmen, when this picture is generally released, would do well to copy the idea.

"Comin' Thro'" Going Over.

A STRIKING success has attended Hepworth's "Comin' Thro' the Rye," since its screening at the Scala Theatre as the first unfinished film. A feature of this show was the admirably-staged prologue carried out by the actors and actresses. Within a few hours of its screening a proposal was forthcoming from a London theatre to take the show just as it stood. Next day the Prince of Wales at the big Film League lunch used the photoplay as a "text" for some really attractive comment, and within thirty-six hours of its screening a group of city men, headed by a millionaire well-known in the entertainment world, expressed their readiness to engage a West End theatre and show the film just as it was as a commercial venture, and with no thought of losing money to be made up later on provincial bookings.

Alternative Renderings.

ON top of these successes has come a cablegram from America making an offer unequalled in the history of the film. It seeks to secure the transference of the whole production, together with the prologue to a Broadway theatre. This scheme cannot at the moment be accepted, as the offer for London takes precedence, and a West End theatre is not likely to be available until the early spring. Moreover, the work upon the ending, held up owing to Shayle Gardner's illness, has to be proceeded with, and this necessitates the retention of the cast in this country for a time. When the picture is ready for release the exhibitor will have the choice of taking it in its unfinished form, as trade shown, or with the ending which was originally intended. These successes which "Comin' Thro' the Rye" has achieved should help the cause of British films in general, and if it were possible to accept the American offer, this would be a great feather in the cap of Cecil Hepworth and Charles Penley, who was responsible for the prologue.

Tatler

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Cheap Pictures

THE menace of block booking, which has so dramatically intruded itself into this industry again, is engaging the very earnest attention of the leaders of the British film producing industry who have, in the past few days, found out exactly how serious the position is getting, and are therefore extremely concerned with the future. There is no gainsaying the fact that block booking is getting just as bad to-day as it was in 1921 when it nearly ruined this industry. I could give innumerable instances of exhibitors who, quite openly, declare that they have not a single date left before October of next year, and who imagine that they are extremely clever men because they have got numbers of pictures at the cheapest possible prices.

Any renter, particularly the independent, will tell you that day by day he finds an increasing difficulty in getting dates for films to be shown in March, April, and May of next year. Ask any traveller and he will confirm my statement that the twelve-month and eighteen-month interval between trade show and screening to the public is again becoming an accomplished fact.

Practically the only defence, if it can be called a defence, that an exhibitor has to make when you tackle him on the subject of block booking is that he is getting so many pictures offered him at low prices that he thinks he must make a profit when he shows them. Therefore, without seeing any of the subjects, he blindly books them, imagining that he has secured a very great bargain. He, apparently, is blissfully unconscious of the fact that exactly the same excuse was made years ago when he had a terrible awakening to the value of these so-called " cheap " pictures. Apparently he is also ignorant of the fact that films that are practically given away have a commensurate value placed upon them by the public. *Let there be no misunderstanding about that.* A cheap picture that can be had for a pound or two becomes darned expensive in the long run when it fails to attract the public. The stupidity of blindly booking fifty-two pictures without seeing a single one came perilously near putting hundreds of exhibitors as close to Carey Street as they ever want to be, but still they learn no lesson.

Take another aspect of the case. The exhibitor asks for British pictures. How does he expect to get them? Or what does he expect to get for the unreasonable prices he is prepared to give? When he is offered a British film he expects a Koh-i-Nor diamond and offers the price of cheap paste. Where is this insane policy of the exhibitor leading the industry, and the equally insane policy of certain manufacturers who are almost literally giving their stuff away? At the present moment there is a glut of pictures, which is all the more reason why the exhibitor should pick and choose.

Some of the American manufacturers, prominent amongst which is First National, are giving their films to exhibitors at literally knock-out prices. Pictures that, if they are worth anything at all, should be rented for fifty and sixty pounds a week, are being thrown away for little more than a tenth of that sum.

Where is it leading to? The British producer spending his eight or ten thousand pounds on a picture is being forced out of existence, because he must see a return for his money in this market, and often finds he cannot even gross this amount. What is the result? When he asks an exhibitor a fair price (and let me at once say there is no reason why any man should pay more than a fair price for any film) he is instantly met with the statement that the exhibitor can get an American picture for a tenth of the sum that he is asking for his production.

Obsessed with the idea that he must cut down every avenue of expenditure, the exhibitor blindly commits himself to booking blocks of pictures, in some cases the titles of which he does not know, and the production of which he has never seen; but if he thinks he can get them cheap he is content.

He was content in 1921 with exactly the same set of circumstances, and with acting in exactly the same manner, and where did it lead him? The answer is common knowledge. In dozens of cases in the bankruptcy court, and in hundreds of other cases as near to it as it was possible to get. There is still another point to consider. Who keeps the exhibitor in business? I am afraid at times he is apt to forget it is the public who pays, and the public were sick and fed up with the old pictures in 1921. They showed resentment then and are just as likely to show it again, and the next time will be more drastic than the last.

There are no cheap pictures, for good productions must command a fair price, but it should be remembered in weighing up values that the price a producer places upon his goods is the price that other people will place upon them, and if he is content to let his so-called " first-class " productions go for a mere trifling sum rest assured that is the value the public will put upon them when they are placed before them.

It is up to the exhibitor in this country to stop block booking, for it is acknowledged by all good business men that an open date book is his only salvation, and also he will find that a fair-priced product will draw the public into his theatre a great deal more than the cheap picture which, when it is shown, often proves to be cheap in every sense of the word.

Ernest W. Redway

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British Films on British Screens

Alternative Suggestions

By A RENTER.

MR. H. E. HAYWARD'S article, "How to Screen British Pictures," in the FILM RENTER of December 1, was an extremely interesting contribution to the complex problem of how to foster the British picture-making industry, but if this article may be taken as the average exhibitor's idea of helping the British manufacturer and renter, it shows how very little is known by the exhibitor of the other side of the industry, and well may the British manufacturer and renter cry in their anguish, "save us from our friends."

Mr. Hayward estimates that there are 1,000 "first runs" in this country. Are there? There are probably 3,500 effective theatres in Great Britain and Ireland, and surely not one-third of these can rank as first runs, but assuming for the sake of argument there are 1,000 first-run theatres in this country, are theatres of equal seating capacity of equal money capacity? Would a theatre with 800 seats in Leamington be able to take as much money in a week or obtain as high a price per seat as a theatre of equal capacity and comfort situated in the neighbourhood of Piccadilly Circus? If not, why charge them the same price for films? I do not know what average price per seat Mr. Hayward has calculated upon when basing his rentals at so much per 100. As Mr. Hayward has not given us this information, I have based the figures, which I give in the following table, on what I think may be considered a moderate price, viz., average the seating prices in each theatre—up to 700 at 6d. per seat, from 800 to 1,000 at 9d. per seat, and 2,000 at 1s. per seat, and have arrived at the weekly takings by assuming that each theatre plays to five capacities each week. With regard to the rental charges, I suggest that 25 per cent. of the nett takings is a fair price for the exhibitor to pay for his pictures, and on this basis it will be seen from the table that on the smaller theatres that do not take large sums of money per week, Mr. Hayward and I seem to be in agreement on the price to be paid for the film, but on the larger theatres, with the greater money-taking capacity, Mr. Hayward's prices seem to me to be too low and to unduly favour the exhibitor at the expense of the manufacturer and renter, and it is from such theatres as these the manufacturer and renter would naturally look for his biggest and best bookings.

Theatre Capacity	Average Nett Takings at 6d. per seat. 5 Capacities per week	Mr. Hayward's Rental Price per three days	Rental Price at 25% of Nett Takings per three days
200	25 10 0	3 0 0	3 3 9
300	31 5 0	4 10 0	3 17 9
400	50 0 0	6 0 0	6 5 0
500	61 10 0	7 10 0	7 13 6
600	75 0 0	9 0 0	9 8 9
700	87 10 0	10 10 0	10 18 9
	At 9d. per seat.		
800	150 0 0	12 0 0	18 15 0
900	168 0 0	13 10 0	21 1 9
1,000	187 10 0	15 0 0	23 8 9
	At 1/- per seat.		
2,000	500 0 0	40 0 0	62 10 0

A weak point in the scheme is that the exhibitor does not bind himself to take the film, but only agrees to take the first option on every film produced by a British manufacturer at a prearranged price. This is a valuable option to have, and what does Mr. Hayward propose the exhibitor should pay for it? Nothing! Looking at it from the manufacturer's point of view, it means—that the other exhibitors in the town will know that they cannot get the film until the exhibitor holding the option has turned it down. They will then use this as an argument to reduce the price of the film or to refuse to book it altogether. So surely the results of such a scheme as Mr. Hayward's would be that all exhibitors who are not option holders would flatly refuse to book any British pictures released under such an arrangement.

Now let us examine the profits that are to be made by the manufacturer and renter on Mr. Hayward's prices. We will take his cost of the film, namely, £5,000. Assuming that 1,000 theatres book it, it will be reasonable to assume that these 1,000 theatres would not average more than 700 seating capacity. This would bring in a gross revenue of £10,500. The film costs £5,000 to make; positive copies will cost another £1,000, and the distributing charges will be £2,625, giving a total expenditure of £8,625, leaving a profit of about £1,700 on a capital outlay of nearly £9,000, always assuming that there will be no cancellations and no bad debts. Thus, under the most favourable circumstances on Mr. Hayward's scheme, the utmost profit one could hope to make would be somewhere about 18 per cent. on the capital invested. Between the time of commencing the film and the collection of the last rentals at least two to two and a half years have elapsed. This gives a return of one's capital of somewhere about 9 per cent. per annum, and to make this profit every film a manufacturer makes at a cost of £5,000 must have 1,000 bookings at £10 each. Ask any renter in the trade if he can average anything like this number of bookings. Therefore, this is not a very alluring prospect for such a speculative undertaking. If the film should be manufactured and distributed by separate organisations and the manufacturer puts on his profit of £2,500, as suggested by Mr. Hayward, the renter on these figures, after working hard for about 18 months, would end his transaction with a loss of nearly £1,000 after getting 1,000 bookings.

Mr. Hayward's suggestion that the exhibitor should pay seven days after showing is certainly a step in the right direction, as the average credits taken by the exhibitor to-day are nearer three months than seven days. But why should not the exhibitor pay seven days in advance? The renter and the manufacturer have to pay many months in advance for the goods they are selling.

Everyone who wishes well for the British film industry will welcome Mr. Hayward's contribution and thank him for his suggestions, poor though they be from the manufacturer's point of view, because they show that he has the will to find some basis for a working agreement that would be profitable to all parties. If the British exhibitor really wishes to help the British manufacturer and renter (and there is no doubt that it is in his best interests to do so, for by keeping as many manufacturers and renters in existence as possible, he is insuring against one day finding himself at the mercy of one or two large trusts), the method I would suggest should be adopted is as follows:

That an association composed of exhibitors, manufacturers and renters be formed, and from the members of this association a committee of three people should be appointed by the renters, manufacturers and exhibitors, with an

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A Much Needed Film Service

Mr. J. S. Martin, of Famous-Lasky, Establishing a New Business

JOHN S. MARTIN.

JOHN S. MARTIN announces his resignation from the Famous-Players - Lasky organisations in Great Britain, in order to establish a special service to renters and importers of American and foreign films and British and American producing organisations. In making this announcement Mr. Martin states that he does so with a keen feeling of regret at the discontinuance of his long association with his friend of many years, Mr. J. C. Graham.

The business which Mr. Martin intends establishing will be in operation at 1, Soho Square, W., on and after February 1, 1924, and among the services it will render are the re-editing and adapting of American and Continental productions for profitable United Kingdom sale or release; re-editing and adapting British productions for profitable American sale or release; re-editing and adjusting any productions rejected by the Censor or passed with an "A" certificate; re-editing American and Continental productions, etc., and submiting them to British buyers without removal from bonded stores; and conducting negotiations on behalf of American producing organisations for the purchase of motion-picture rights in novels, plays, etc., including the drawing up of necessary documents, search of vendor's title and copyrights, final closing of transaction, etc.

For over ten years Mr. Martin has been associated in various film enterprises with Mr. J. C. Graham, managing director of the Famous-Players-Lasky organisations in Great Britain.

For the past four years he has been Mr. Graham's right-hand man in the United Kingdom, and during that time every Paramount picture released in this country has been under his direct supervision for re-editing and cutting in order to adapt it so far as possible to the British taste, and eliminate anything which might, by any chance, give offence to British audiences. With what measure of success he has accomplished this task may be judged from the fact that, irrespective of individual opinions regarding the entertainment value of some Paramount pictures, it is very rarely that an opportunity is found to level any criticism at their suitability or letterpress. Mr. Martin believes that what has been done to the profitable advantage of Paramount pictures can be done with other American and Continental productions, and that he is the first man to establish this particular line of business in England who has had the practical experience behind him, both in America and Great Britain. Mr. Martin has been actively connected with all branches of the film industry—production, distribution, and exhibition—and is therefore exceptionally well fitted to view a film problem from every angle.

In addition to the above, Mr. Martin has also personally conducted the negotiations for the purchase of practically every literary property bought in this country by the Famous-Players, and the legal and technical experience he has gained in this very extensive and complicated work has placed him in the class of experts in matters connected with motion picture rights and copyright law, both English and American. Many producers have learned to their sorrow, when too late, and an injunction and lawsuit was staring them in the face, that what they had bought was only an empty shell, or that they had only acquired a part when they should have had the whole.

It is hardly necessary to point out to the British producer the advantage of putting his product into a saleable condition *before* submitting it to American buyers. A British motor car manufacturer would encounter considerable difficulty in disposing of his right-hand drive cars in America. The Rolls Royce Company have established a separate works over there, and are selling the Americans a product which meets their taste and requirements. The British producer, Mr. Martin feels, must put a left-hand drive on his pictures if he wants to catch the American buyer and get the best price, and he must do this *before* he displays his goods, otherwise the buyer will make a mental note that he has got to do this work himself later on and deduct excessive values from the production to the detriment of the British producer; to say nothing of the bad impression created in his mind by viewing what he considers an unfinished product.

As Mr. Martin will continue to re-edit the product of the Famous-Players, exhibitors may, in the future as in the past, safely book Paramount pictures with a feeling of assurance that nothing will appear upon their screens which will offend any member of their audiences.

BRITISH FILMS ON BRITISH SCREENS—*continued.*

independent chairman, who would view all British productions distributed under this scheme, and classify them as "very good," "good" and "fair."

The exhibitor should have the option to reject any pictures he may wish which are marked "fair," but would have to enter into a firm contract to show those films marked "good" and "very good," paying for the "very good" pictures 33⅓ per cent. of his nett takings, and for the "good" pictures 25 per cent. of his nett takings.

Another suggestion as a basis would be that the exhibitor should enter into a contract to book all such British films, with a proviso that he has the right to reject 20 per cent. of the films offered, and the price he would pay would be 25 per cent. of his nett takings. If the British manufacturers would come to an arrangement with the British renters so that distributing would be done by two or three firms at the most this would tend to economy in distribution. Distributing costs to-day are far too high, and could, by a proper co-operation between the three sides of the trade, be easily reduced by 50 per cent. to 75 per cent.

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Celebrating "Sally Bishop"

Stoll Convention Dinner Produces Interesting Speeches

FAMOUS K.C's EULOGY OF BRITISH FILMS

UNDER the auspices of the Stoll Film Company, Ltd., a dinner in association with the screening of "Sally Bishop" was held at the Savoy Hotel, Strand, W.C., on Monday evening, December 10. Mr. Jeffrey Bernerd presided over a numerous company.

The toast of "The King" having been proposed from the chair, and duly honoured, Mr. F. Norman-Wright proposed "The Stoll Film Company, Ltd., and Stoll Picture Productions, Limited," in the absence of Lord Gorell, who, the Chairman announced, was unable to be present owing to the political situation. Mr. Wright said he remembered the Stoll Company being formed. In its early days the company served up some wonderful American productions. Later, Sir Oswald Stoll, with his usual courage, ventured into the production field. He was sure everybody would agree that it was an important step to enter into the production of British films, but, nothing daunted, Sir Oswald Stoll, under the wonderful guidance of Mr. Bernerd, did so, and they proceeded on their way when everybody else was saying there was not a "bob" in the business. Everybody would agree that whereas the Stoll Company had had their failures in production they had also had some remarkably good successes. One thing he was sure of was that Stoll's, before they produced a picture, wrangled about it among themselves more than any other company. And they discussed the matter with the producer. Paying a tribute to the work of Mr. Bernerd, he jocularly remarked that if Mr. Bernerd did not hurry up and get his peerage before Mr. Ramsay MacDonald became Premier, he would miss it. He considered, in view of the way the two companies were managed, there could be nothing but the greatest possible success before them. They would all join in wishing every success to the future efforts of these two great companies.

The Chairman, in acknowledging the toast, said this was about the fifth year the Stoll Company had been in existence, and during that five years he had given some sixteen or seventeen speeches at dinners. But this was the most difficult one he had ever had to make. It would be useless for him to say that they were on the eve of a most prosperous year and that everything was going to be very rosy, because he did not think that was the case, nor did any of those present. They were faced with a very serious position which the British film industry, as a whole, must consider, and consider at once. First of all, there was the exhibitor, who was the lifeblood of the industry, who must be considered. They had with them exhibitors who had been all over the country raising the slogan, "Reduce the price of pictures." He agreed that the cost of production had got to come down. By bringing down the cost of production exhibitors would get pictures cheaper. But they could not possibly supply pictures at a cheaper rate unless the British exhibitor would give British manufacturers a fair chance, and that he begged them to do right away. He was a member of a League which, in his opinion, was doing one of the greatest works that had ever been attempted in the history of the film trade—the British Film League. The position had now changed and former jealousies had disappeared, and now when a British film was successful they said, "Thank God." It was absolutely vital that British pictures should be a success. The picture they saw yesterday was not a picture which cost three hundred thousand pounds to produce. If the picture did not get to the hearts of the public it was up to the exhibitor, who studied the public, to write and say what type of story he wanted so that the company could produce it.

A "Certain Road to Failure."

Any producing company or any company that rented pictures that went into the business with the idea of grabbing every penny out of the box office and leaving his customers with a loss was on the certain road to failure. When Sir Oswald Stoll made him his managing director he said to him, "Remember always that unless a business transaction is one of mutual success you are doomed to failure." He (the Chairman) told them with perfect frankness that everyone of the company's representatives had been told to get as much money as they could, but to see that the exhibitor made a like amount. It was of the greatest importance that those who ruled and governed the industry should endeavour to find some method of trading by which the exhibitor would make money and the renter would do likewise.

Sir Edward Marshall Hall, K.C., proposed the toast, "Success to 'Sally Bishop.'" He had watched the film from start to finish with the greatest possible pleasure. It was nonsense to

Guests at the Stoll Dinner last Monday night.

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say they could not get a film across the footlights. The atmosphere of a film was just as great as that of a theatrical drama, but it was the greatest test of the quality of a film, and if they got the atmosphere of a film thrown over the footlights they could bet their bottom dollar it was a good film, and a film to book. (Hear, hear.) It was no use producing films unless they were going to pay, and they were not going to pay unless they could be produced on a scale that was sufficiently low to allow remuneration to the people who rented them. At the same time, they were not going to pay unless enough money could be spent on them. The main question they had to apply to the production of a film was this: "Is it a good entertainment?" If it was a good entertainment, if it did not offend against the canons of decency and morality, and was a good entertainment, he did not care a straw whether the story was true to life or was a probable story or anything of that kind. Let them take "Monte Cristo." Did they ever read such an impossible story? But who was there who had not revelled in it from cover to cover? In "Sally Bishop" he was impressed with the scene in the Law Courts, when Miss Doro and Mr. Henry Ainley found themselves looking daggers at each other in the midst of a cross-examination. The scene was mightily effective, and it was not very far from real life after all. The letter of threat to Henry Ainley in the middle of his cross-examination was not entirely imagination. He himself had received many letters, abusive and otherwise, when he had appeared in cases in which the public were greatly interested, and in one case he received a letter almost identical in terms with the letter written to Mr. Ainley. He wished to say a word for the producer of the film, and the people who brought it into being. It was a magnificent work. As to the prize fight depicted in the film, he would say no more ten-guinea seats for him to see a prize fight. He would go and see "Sally Bishop" the next time and see a real fight.

Actress's Tribute to Stoll Direction.

Miss Marie Doro, who was cheered on rising to respond to the toast, said she felt diffident, as an American, in replying to a toast of this kind, though, on the other hand, she was glad to have the opportunity of speaking to them because the English people had the extremely curious quality of not being able to say nice things about themselves or the things they did. If they wanted to know what was being really well done they had to ask a stranger to tell them, and she believed that was why she had been asked to speak. She wanted to say that they were making as fine films in this country as in any country in the world. The day was over for them to be saying how much better were all the other films in the world than British films. She never had finer direction than at the Stoll studio. The words, "Made in England," indicated a standard of quality all the world over. Why, she asked, should the film be an exception to that rule? That was not going to be the case. The British film was going to hold up all the very best traditions of the country just like anything else. For the last six months while she had been in this country there had been an extraordinary improvement. The British film was reaching out to its greatest heights.

Mr. Maurice Elvey also replied. He expressed the earnest hope that "Sally Bishop" would be a success for the exhibitor. A great deal of the production was due to the direct inspiration and help of Mr. Bernerd. Sixty per cent. of the book had been used in making the film, but the other, and the most dramatic, forty per cent. of the production was directly contributed and written by Mr. Bernerd. Mr. Bernerd was also responsible for the casting of a good many of the smaller parts. They were all trying to produce films that the exhibitor wanted.

The Chairman proposed "Our Guests," and said they had some of the most distinguished people possible at that gathering. He thanked them for their presence. The Chairman mentioned that he had received a telegram from the Ritz-Carlton Picture Corporation wishing every success for the "Sally Bishop" picture, and stating that the film had proved, without doubt, that British productions were to be reckoned with in the future. The telegram congratulated them most heartily on the production. He mentioned also that Mr. Baughan, of the "Daily News," in apologising for his absence, had expressed the hope that they would make "British films for the British" their slogan. That, added the Chairman, was their slogan—British pictures for British theatres.

Constant Plodding Necessary.

Major A. J. Gale, chairman of the C.E.A., replying to the toast, said it gave him great pleasure to be present as the chairman of the Exhibitors' Association, and representing a great percentage of the pay-boxes in Great Britain. He was all the more pleased because he looked on this occasion as another effort on the part of British producers to establish more firmly the industry in this country. He was glad to have heard the chairman give expression to his views in regard to the prices that had been charged in the past for films. If his expressions were sincere, as he believed them to be, Mr. Bernerd could reckon upon the support of the exhibitors in the country. He took it that that gathering was a sign that the British exhibitor was going to endeavour, as far as he could, to support British productions. But if the British producers imagined they were going to capture the market in a very short space of time, he was sure they would be sadly mistaken. It would only be by constant plodding for a long time that they would achieve the success for the British film which it certainly deserved. He thought the time had arrived when the British Film League might take further advantage of the co-operation in some form or another with not only the exhibitors, but with all sections engaged in this great industry. They owed the success of the industry to the films received from America, many of which were very good ones indeed. As far as the British exhibitor was concerned, he was satisfied that he was anxious and determined, provided the producers supplied the necessary quality in their films, to give British producers every support. We had been suffering in this country owing to the cost charged to the exhibitors for the hire of their films. He thought they would arrive at a solution by means of a conference that would enable not only the exhibitor, but every section of the industry, to look forward with some hope to making a profit.

Mr. J. H. Dovener (vice-chairman of the Cinematograph Exhibitors' Association, also responded to the toast.

Mr. Alfred Lever gave "The Lay and Trade Press." He said they were more particularly concerned with the trade Press, which more nearly affected them. If the lay Press wished to be good to the industry they might be just a little more charitable than they had been in the past, and give an inch or two more of their space to the interests of the industry.

Sir William Berry having responded to the toast on behalf of the lay Press, Mr. Ernest W. Fredman responded on behalf of the trade Press, and said he rather deplored the pessimistic tone in which Major Gale had spoken. British films, he considered, in ninety-nine cases out of a hundred played to capacity houses. The British exhibitor was receptive to British films because he knew it meant good business. The American exhibitor in ninety-nine cases out of a hundred booked the products of his own country first because he knew that when he used the productions of his own country the American public would go to see them. We should use our own country's productions first, not as a matter of patriotism only, but as a matter of good, sound business. That was why he urged that firms like Stoll's should be encouraged to make British pictures. But they could not keep British producing firms in business if they were going to starve them in price. If they knew a film would do good business, then let them pay a fair price to a British producing company and let the company live. (Cheers.)

The concluding toast of "The Ladies" was proposed by Mr. Gilbert Frankau and responded to by Mrs. Edith Napean.

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Scandal of Overdue Accounts

Renters in a Serious Position

SOME STARTLING FACTS AND FIGURES

A SERIOUS situation has arisen amongst renters at the present moment in view of the appalling amount of money that is overdue from exhibitors who have entirely failed to keep up to their contract in regard to the payment of accounts for pictures that have been shown in their theatres. So serious is the position to-day that many renters, and amongst them the biggest firms, are in a very precarious position, due to the fact that they cannot get money in for pictures that is, in some cases, as much as two and three months overdue, and there is a movement on foot at this present moment amongst many of the concerns to take drastic action to see that these outstanding payments are brought somewhere up to date.

From information that we have secured from many renting concerns it would appear the situation to-day is a great deal worse than it has ever been in the history of the renting business. Many exhibitors in this country appear to be highly offended when they are asked to pay their account, and many hundreds of them are so behind in their payments that, in many cases, renting concerns have to wait anything from a month to as long as three months before they get payment for films which have played to ready money, and which the exhibitor has received.

This journal has always endeavoured to take an absolutely impartial attitude in commenting upon the relations between exhibitor and renter, but it nevertheless does feel it its duty to point out exactly what this state of affairs means to the industry as a whole. If exhibitors will not pay their accounts (and in view of the fact that they contract to pay for the hire of a film seven days after showing, it is not unreasonable to expect them to keep to their contract), then it must mean that producers and renters cannot go on indefinitely supplying pictures and waiting months for their money.

Take a case of one firm only, whose books were thrown open to us for inspection. In this case the total outstanding, apart from accounts in solicitors' hands up to last Saturday, and representing accounts more than fourteen days of age, was twenty-three thousand pounds. The accounts in solicitors hands amounted to over three thousand pounds, and all these later accounts were, of course, considerably more than fourteen days overdue, thus making a total of over twenty-six thousand pounds more than fourteen days old. The accounts in excess of four weeks old amounted to ten thousand pounds, and it will easily be seen that such a state of affairs in one firm alone is a pretty bad situation.

As far as we could see on going through the books of this concern, we found the following to be the position of the various branch offices in order of merit and reckoned on the average number of days their accounts were outstanding at each of the branches, starting with the worst and finishing with the best:

Cardiff	46	days
Liverpool	38	,,
Dublin	37	,,
Bristol	35	,,
Manchester	35	,,
Leeds	33	,,
Glasgow	32	,,
Birmingham	30	,,
London	30	,,
Newcastle	24	,,

No exhibitor can possibly defend the pernicious system that has grown up, and which has now become a veritable menace to the trade. Every exhibitor promises over his signature to pay for his film seven days after the hire period. In common fairness one must point out that, if renters kept back their film for the same reason that customers keep back their money, the exhibitor would not fail to immediately launch an action against him. Times are, we know, at the moment hard, but, after all, exhibitors do not give their customers credit—they receive cash, and there is no real reason why the renter should be kept waiting any longer for his money than an exhibitor's employee should. Viewing it impartially, it is a cash business on both sides, and only one side is keeping to the bargain.

In America exhibitors have to pay for their film hire seven days before they show the film, and it is very obvious that unless there is something done in this country renters will of a necessity be compelled to enforce that position ere long. The whole trade is suffering to-day by reason of the fact that exhibitors will not pay accounts. Surely, to keep the industry going every exhibitor in this country must recognise that manufacturers have to receive money for their product, otherwise they must, of a necessity, close down. Trade in the manner that is being done at the present moment is an impossibility, for the seven days that are allowed are being rapidly extended into three months, and no one can exist under these conditions. The situation is so serious that it must be dealt with immediately, otherwise it will grow out of all proportion, and that means only one thing—disaster to the whole industry.

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"Judgment of the Storm"

Produced in the
THOS·H·INCE
STUDIOS

Lucille Ricksen in "JUDGMENT of THE STORM"

Produced in the
THOS·H·INCE
STUDIOS

All enquiries to: BRITISH EXHIBITORS' FILMS (1923) LTD.
99A, Charing Cross Road, London, W.C.2
(Phone: Gerrard 6364)

Presented by
BRITISH EXHIBITORS' FILMS (1923) LTD.

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Scandal of Overdue Accounts

Renters in a Serious Position

SOME STARTLING FACTS AND FIGURES

A SERIOUS situation has arisen amongst renters at the present moment in view of the appalling amount of money that is overdue from exhibitors who have evidently failed to keep up to their contract in regard to the payment of accounts for pictures that have been shown in their theatres. So serious is the position to-day that many renters, and amongst them the biggest firms, are in a very precarious position, due to the fact that they cannot get money in for pictures that is, in some cases, as much as two and three months overdue, and there is a movement on foot at this present moment amongst many of the concerns to take drastic action to see that these outstanding payments are brought somewhere up to date.

From information that we have secured from many renting concerns it would appear the situation to-day is a great deal worse than it has ever been in the history of the renting business. Many exhibitors in this country appear to be highly offended when they are asked to pay their account, and many hundreds of them are so behind in their payments that, in many cases, renting concerns have to wait anything from a month to as long as three months before they get payment for films which have played to ready money, and which the exhibitor has received.

This journal has always endeavoured to take an absolutely impartial attitude in commenting upon the relations between exhibitor and renter, but it nevertheless does feel it its duty to point out exactly what this state of affairs means to the industry as a whole. If exhibitors will not pay their accounts and in view of the fact that they contract to pay for the hire of a film seven days after showing, it is not unreasonable to expect them to keep to their contract, that it must mean that producers and renters cannot go on indefinitely supplying pictures and waiting months for their money.

Take a case of one firm only, whose books were thrown open to us for inspection. In this case the total outstanding, apart from accounts in solicitors' hands up to last Saturday, and representing accounts more than fourteen days of age, was twenty-three thousand pounds. The accounts in solicitors hands amounted to over three thousand pounds, and all these later accounts were, of course, considerably more than fourteen days overdue, thus making a total of over twenty-six thousand pounds more than fourteen days old. The accounts in excess of four weeks old amounted to ten thousand pounds, and it will easily be seen that such a state of affairs in one firm alone is a pretty bad situation.

As far as we could see on going through the books of this concern, we found the following to be the position of the various branch offices in order of merit and reckoned on the average number of days their accounts were outstanding at each of the branches, starting with the worst and finishing with the best:

Cardiff	46 days
Liverpool	38 ,,
Dublin	37 ,,
Bristol	35 ,,
Manchester	35 ,,
Leeds	33 ,,
Glasgow	32 ,,
Birmingham	30 ,,
London	30 ,,
Newcastle	24 ,,

No exhibitor can possibly defend the pernicious system that has grown up, and which has now become a veritable menace to the trade. Every exhibitor promises over his signature to pay for his film seven days after the hire period. In common fairness one must point out that, if renters kept back their film for the same reason that customers keep back their money, the exhibitor would not fail to immediately launch an action against him. Times are, we know, at the moment hard, but, after all, exhibitors do not give their customers credit—they receive cash and there is no real reason why the renter should be kept waiting any longer for his money than an exhibitor's employee should. Viewing it impartially, it is a cash business on both sides, and only one side is keeping to the bargain.

In America exhibitors have to pay for their film hire seven days before they show the film, and it is very obvious that unless there is something done in this country renters will of a necessity be compelled to enforce that position ere long. The whole trade is suffering to-day by reason of the fact that exhibitors will not pay accounts. Surely, to keep the industry going every exhibitor in this country must recognise that manufacturers have to receive money for their product, otherwise they must, of a necessity, close down. Trade in the manner that is being done at the present moment is an impossibility, for the seven days that are allowed are being rapidly extended into three months, and no one can exist under these conditions. The situation is so serious that it must be dealt with immediately, otherwise it will grow out of all proportion, and that means only one thing—disaster to the whole industry.

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"JUDGMENT OF THE STORM."

Trade Shows :

LIVERPOOL:
Palais de Luxe, Lime St., Wednesday December 19, at 11 a.m.

MANCHESTER:
The Piccadilly Theatre, Friday January 4, 1924, at 11 a.m.

LEEDS:
The Majestic, City Sq., Friday January 4, 1924, at 11 a.m.

SHEFFIELD:
Grand Picture Palace, Snig Hill, Thursday January 3, 1924, at 9.30 a.m.

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"JUDGMENT OF THE STORM."

Trade Shows:

LIVERPOOL:
Palais de Luxe, Lime St., Wednesday December 19, at 11 a.m.

MANCHESTER:
The Piccadilly Theatre, Friday January 4, 1924, at 11 a.m.

LEEDS:
The Majestic, City Sq., Friday January 4, 1924, at 11 a.m.

SHEFFIELD:
Grand Picture House, Snig Hill, Sunday January 6, 1924, at 6-30 p.m.

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Tax, Trade Shows and British Films

Discussions at Liverpool C.E.A.

From our Own Correspondent.

PRINCIPAL amongst the topics mentioned at the monthly meeting last Friday of the North-Western Branch of the C.E.A. were the General Election, with reference to the views of local candidates in regard to the Entertainments Tax; the annual dinner and ball promoted by the branch; the new arrangement with the P.R.S.; British Film Week; and the action of the K.R.S. on the subject of the admission to members of the public to kinema trade shows. The meeting was held in the offices of the secretary (Mr. G. Dudley West), 10, Cook Street, and the chairman of the branch (Mr. J. H. [illegible]) presided over a numerous attendance.

The Chairman, at the outset, informed the branch that he had interviewed a number of Parliamentary candidates in the Merseyside area with regard to their attitude towards the Entertainments Tax, with a view to ascertaining whether they would be prepared to support another campaign having for its object either the total abolition of the tax, or a substantial reduction of it. He had devoted a great deal of time to the matter, and had concentrated mostly on the Conservative candidates, where he regarded as the most important factor in the contest, knowing that Labour Members of Parliament had, on every occasion, been with them on the last occasion when the matter was before the House.

Conservative Support.

He was grieved that a lot of his efforts had been wasted, as several of the gentlemen concerned had not been returned at the polls. He had had a lengthy interview with Sir Leslie Scott, K.C., who had retained his seat as the Conservative member for the Exchange Division of Liverpool; together with the managers of the Liverpool Empire Theatre and Hippodrome they had gone over the whole ground. Like most of the Conservative members, Sir Leslie would not undertake to vote for total abolition of the Entertainments Tax until the finances of the country were in a better condition. He had, however, expressed the view that he was in favour of a change in regard to cheaper seats. Every one of the candidates expressed sympathy with the object the C.E.A. had in view, and thought that the kinema ought not to be taxed more heavily than the theatre, and also because the Government were getting the money in another form—Income Tax.

Mr. Duncan French said they might take it that the tax was not imposed upon the industry.

Successful Trade Function.

The Chairman, referring to the annual C.E.A. dinner and ball at the Midland Adelphi Hotel on the previous Tuesday, said that was undoubtedly the most successful function they had ever held. It was packed to the utmost capacity of the ballroom. They could easily have sold hundreds more tickets had they had the necessary accommodation for all who desired to attend. Mr. F. W. Tooke said that, financially, it was safe to say that the function would be a success. It was certainly one of the greatest social efforts ever held under the auspices of the trade. He proceeded to make a strong protest against what he described as the poor treatment they had received at the hands of the local lay Press in the matter of reports.

The Chairman said that Mr. Tournier, the resident manager of the Midland Adelphi Hotel, had asserted that it was certainly the most successful of the many social functions held at the establishment.

C.E.A. and P.R.S.

It was stated that the proposed new agreement with the P.R.S. would extend over a period of five years, subject to six months' notice on either side. Although the subscription would be slightly increased it would be a dual one, instead of as now would include membership of the C.E.A. The new arrangement would give the C.E.A. something that would appeal to the man who held aloof from it to come in. A member said that the cost of the licence would be based upon the money receipts of the different kinemas. The Chairman observed that a non-member would have to pay at least seventy-five per cent. more for a P.R.S. licence than a member of the C.E.A. would.

A member asserted that the C.E.A. was really a Trade Union, but if was not able to function as such, because there were so many people connected with the kinema industry who were not at present members of the Association. The more members they enrolled the less would be the amount of the subscription to the P.R.S.

The Chairman pointed out that if they could reduce their subscriptions to the C.E.A. on account of having a larger membership than they had at present they could, pro tanto, reduce their subscriptions to the P.R.S.

The matter then dropped.

Musicians' Union Dispute.

A letter was read from the Liverpool Palladium (Ltd.) in regard to the recent dispute with the Musicians' Union. A detailed statement was made by Mr. Duncan French as to how the dispute had arisen. He also stated that the instrumentalists concerned were now in receipt of the Trade Union rate of £4 10s. per week.

In the course of the discussion which ensued it was stated that the branch did not make a point of recognising any particular Union, and, on the proposition of Alderman Tennant, seconded by Mr. F. W. Tooke, it was resolved to send a courteous letter to the directors of the Palladium pointing out that it would not be in the best interests of the C.E.A. to come into close contact with the A.M.U.

British Film Week Finance.

The Secretary reported receipt of a communication from the General Secretary (Mr. W. Gaston King) on the subject of the British Film Week. Mr. King pointed out that "The exhibitor agrees by the terms of the advertisement to pay a percentage to remit to the renter, immediately upon hiring, an additional amount of 5 per cent. of the hiring fee. The renter, on the part, undertakes to subscribe a similar amount of 5 per cent. immediately upon payment of the exhibitor's 5 per cent., and hand the total over to the Great British Film Week Executive Committee, the distribution of which is supervised by the Joint Committee of the C.E.A. and the British National Film League. This fund needs to be accumulated in advance because the advertising is done before the showing of the films, and must, in many cases, have to be paid for simultaneously, or possibly in advance, of the exhibition of the films. The Advertising Fund, therefore, needs to be accumulated beforehand, and this would not be possible if it was necessary to wait until the invoice for the film was rendered, because in many cases this will not be until after the film has been shown."

(Continued on page 35.)

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"Judgment of the Storm"

Produced in the
THOS·H·INCE
STUDIOS

THE GREATEST PICTURE EVER PRODUCED IN THE THOS. H. INCE STUDIOS.

Read what the "MOTION PICTURE NEWS" of America, dated Dec. 1, 1923, says:—

"JUDGMENT OF THE STORM" has every quality that goes into making a fine production. To begin with there is a real story to tell and in the telling the audience is treated to a series of episodes that are filled with dramatic T.N.T.

There is more entertainment in this picture than in several productions we've seen that cost close to the million point and once seen are soon forgotten. This picture did not cost a million dollars and does not rely on elaborate settings to put it over. It has a plot that is off the beaten path, a plot which has so much "meat" that the director has been able to inject a punch in each reel big enough for the climax of several ordinary photo-plays. In fact the thrilling situations come so thick and fast that one wonders what is going to be left for the climax, and then we go hurling into a series of tense scenes that will drag the most jaded fans to the edge of the seats.

PRODUCTION HIGHLIGHTS. The storm scenes. The scenes attending the murder and suicide in the gambling den. The excellent cast and the work of each individual of the personnel. The rescue of the brother and twins and John's mother. The powerful climax.

DRAWING POWER. It should be enthusiastically received everywhere.

SUMMARY. An example of how good a picture can be made when there is bang-up story to start with and a talented cast to enact the various rôles. This picture is going to be talked about and if you want to give your patrons a treat, book it.

ONLY AN EXCEPTIONAL FILM WOULD BE GIVEN SUCH EXCEPTIONAL PRAISE.

Presented by
BRITISH EXHIBITORS' FILMS (1922) Ltd

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The Chairman, at the outset. informed the branch that he had interviewed a number of Parliamentary candidates in the Merseyside area with regard to their attitude towards the Entertainments Tax, with a view to ascertaining whether they would be prepared to support another campaign having for its object either the total abolition of the tax, or a substantial reduction of it. He had devoted a great deal of time to the matter, and had concentrated mostly on the Conservative candidates, whom he regarded as the most important factor in the matter, knowing that Labour Members of Parliament had, generally speaking, been with them on the last occasion when the matter was before the House.

Mild Conservative Support.

He was afraid that a lot of his efforts had been wasted, because several of the gentlemen concerned had not been successful at the polls. He had had a lengthy interview with Sir Leslie Scott, K.C., who had retained his seat as the Conservative member for the Exchange Division of Liverpool; and, together with the manager of the Liverpool Empire Theatre (Mr. Geo. Manners) they had gone over the whole ground. Like most of the Conservative members, Sir Leslie would not undertake to vote for total abolition of the Entertainments Tax until the finances of the country were in a better condition. He had, however, expressed the view that he was in favour of a change in regard to cheaper seats. Every one of the candidates expressed sympathy with the object the C.E.A. had in view, and thought that the kinemas ought not to be taxed more highly than the theatres; and also because the Government were getting the money in another form—Income Tax.

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(*Continued on page* 35.)

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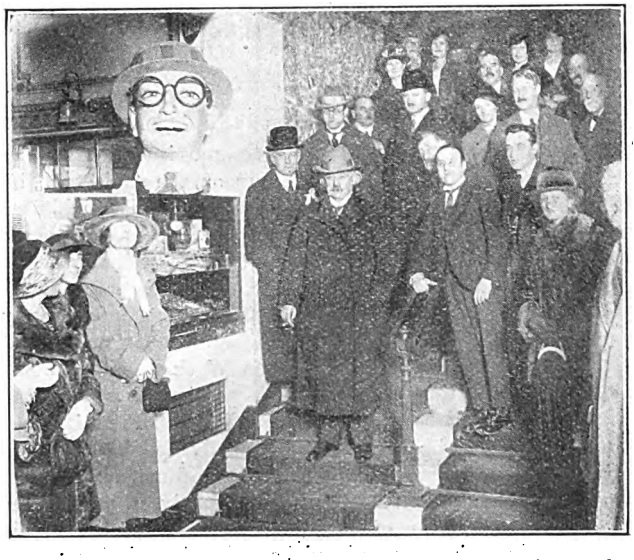
Fay Compton as Frances Duchess of Brentleigh, in the Gaumont film romance, "Claude Duval," now being produced by Mr. George Cooper.

PUBLICITY matter of a striking character, which reflects great credit upon all concerned, has been got out by Billie Bristow for the new B.E.F. picture, "Judgment of the Storm." Novelty is made the appeal in the little wedding cake box, in which are sparkling flakes like snow and a card reminding the recipient of the film's title. An arresting bit of publicity is the blotter printed in the vivid orange and white of the American "Motion Picture News," and representing that periodical's cover, with its review of "Judgment of the Storm" printed in a white panel. Some really beautiful three-colour printing appears in the form of show-card scenes, and these are examples to be treasured for their real charm. The synopsis of the film, with its coloured cover and interior hints on exploitation, is also most attractive. Some miniature stills of the film are available, which should be of great value to exhibitors. On such matter, vigorous yet pleasing, the producers deserve hearty congratulation for novelty of conception and thoroughness of execution.

THE TWO LLOYDS.



During the election campaign Mr. Lloyd George spoke at the Picture House, Norwich, where "Safety Last" was being shown. The above illustration shows the Liberal orator passing one of the plaster busts of the great comedian at the entrance to the theatre.

Round the L

Activities and Projects

An Appeal to Exhibitors.

Albert E. Smith, president of Vitagraph, is striking a novel note in connection with the filming of Rafael Sabatini's latest book, "Captain Blood." Mr. Smith wants British exhibitors to let him know whom they think would be best suited for the part of Captain Blood, at the same time taking into consideration the question of box-office attractiveness. The author of "Scaramouche" makes his new hero somewhat of a swaggerer, a big fighting man of Irish descent, not-unhandsome, courageous, of humorous tendencies, and a natural leader. Mr. Smith secured the world rights of this literary work while on his recent visit here; and, since an unusually large sum was paid for these rights, is anxious that the resultant picture shall be a sure winner. Because of this, and because the story is laid within the leaves of English history—the time of James II. and the Monmouth Rebellion—he asks British exhibitors to assist him. Suggestions should be sent to the Vitagraph London offices, 46, Brewer Street, W.1, when they will be communicated direct to the Vitagraph president in America.

Five January Trade Shows.

W. & F. have fixed five trade shows in January. They are starting with Harold Lloyd in "Why Worry," and exhibitors who realise the popularity of Harold Lloyd will do well to start their year by seeing one of the most outstanding films that will be offered in 1924. In any case, "Why Worry" is said to be the world's loudest laugh, and it is good to start the New Year happy. On Tuesday, January 22, W. & F. will show "The Dancer of the Nile," starring bewitching Carmel Myers in a most stupendous production with Egypt as a background to a wonderful love story. On Friday, January 25, W. & F. will show the second Betty Compson picture, and on Tuesday, January 29, "Broadway Gold," starring Elaine Hammerstein, and on Wednesday, January 30, "The Unknown Purple," featuring Henry B. Walthall and Alice Lake.

All of these films will be shown at the New Oxford Theatre in the afternoons.

Successful Stage Play Filmed.

"Tiger Rose," one of the big successes of the Savoy Theatre, London, has been filmed by Warner Brothers by special arrangement with David Belasco, and is to be trade shown by F.B.O. at the Alhambra Theatre, Leicester Square, on Tuesday, December 18, at 11 a.m. In addition to the popularity which will naturally accrue from its success upon the stage, the film version of "Tiger Rose" is the work of Sidney Franklin, the distinguished director of "Smilin' Thro'," and "East is West"; furthermore, the leading rôle of Rose Bocion will be interpreted by Lenore Ulric, who was responsible for the creation of this rôle when the play was first produced. The supporting cast will include Sam de Grasse, who in the rôle of Silent Seth in the Von Stroheim production, "Blind Husbands," set a record performance which will long be remembered by picture-goers. Theodore Von Eltz, Claude Gillingwater, Andre de Beranger, Forrest Stanley and Joseph Dowling form a strong supporting cast. It is interesting to note that the backgrounds in the exterior scenes of "Tiger Rose," depicting the marvellous natural scenery of the Yosemite Valley have created such interest in scientific circles that by special request of prominent

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ondon Trade.

of the Renting Houses.

American geographical societies entire sets of stills showing the exterior scenes have been supplied to libraries throughout the United States for prominent display.

"Nan of the North" and her Four-footed Friends.

Animals in their native haunts are a special feature of the Cosmograph £3,000 Competition Film, "Nan of the North," and add a touch of special interest and picturesqueness to the exciting incidents in this chapter-play of adventure in the great open spaces. The photograph on this page shows Ann Little as Nan, the heroine of the film, with one of her four-footed protegés. This actress has always seemed at her best in this kind of story, and whether on horseback or afoot among her furred and feathered friends, she shows a fearlessness and an affection that will doubly endear her to the hearts of picture-patrons with whom she is already a prime favourite.

Trade Show of "The Self-Made Wife."

European Motion Picture Co. will trade show in their private theatre on Tuesday and Wednesday, December 18 and 19, at 11 a.m. and 2-30 p.m. each day, a Universal attraction, "The Self-Made Wife." Directed by Jack Dillon from the story by Elizabeth Alexander, "The Self-Made Wife" portrays the life of a young woman who was an ideal wife when she and her husband were poor and lived in a cottage. But when they had a million dollars and were living in a mansion she could not settle down to the new situation. It is claimed that the situations have been cleverly handled by Ethel Grey Terry as the wife, and altogether provides an object lesson in domestic politics that will appeal to the married and those about to marry.

Novel "Dulcy" Stunt.

George King, in collaboration with Horace Judge, of First National, arranged a crowd-pulling exhibition in Selfridge's this week coincident with the presentation of "Dulcy," starring Constance Talmadge, at the Marble Arch Pavilion, when one of the large windows of that big department stores was decorated with enlargements of black and white stills of this First National picture. The centre of attraction was a fleet of young turtles, five of whom had painted on their shell backs, respectively, the letters D-U-L-C-Y. Prizes were offered for the first of the watching crowd to intimate to the Selfridge authorities the moment the wandering lettered turtles happened to align themselves in the correct order of the letters so as to spell out "Dulcy." Once a prize was won the prize offer was renewed after the turtles had been redistributed to break up the word. The attraction is proving of lively interest, inasmuch as it is not unlikely that by the time the contestants can announce the letters in proper sequence the turtles have disarranged their correct order. Where the contestant can take a snap-shot photograph, however, the evidence is irrefutable. The first exhibitor in the provinces to order turtles from London to repeat the stunt in his own city is Mr. Blattner, of the Gaiety, Manchester, who is ever alive to novelty attraction, and who wired the A.F.N. London office to ship him five dozen, as he was unable to obtain a supply in his home city. It is not explained why Manager Blattner requires such a multitude of turtles, unless he intends to multiplicate the stunt in a number of windows.

CLIVE BROOK.

Frank Borzage's Latest.

How a Californian soldier, back from service abroad, fought to regain his ancestral home and won the love of the girl whose father owned it, is thrillingly related in "The Pride of Palomar," Frank Borzage's Paramount picturisation of Peter B. Kyne's successful novel of the same name. Marjorie Daw and Forrest Stanley are the leading players. An exciting race with a surprise finish is an important feature of the picture, which will be trade shown by Famous-Lasky on Tuesday, December 18, at the New Gallery Kinema at 11 a.m.

B.N.F.L. Bulletin.

The British National Film League has deserted the red and orange of their former bulletin covers and have come out with a lively red and blue. The Prince of Wales is the figure on the centre of the front cover, and within are some helpful expressions of opinion by well-known exhibitors as well as an abridged account of the big luncheon last month. Particulars of the films for the All-British Film Weeks in February are also printed, and the whole publication is thoroughly well got up and printed.

A COMPETITION FILM.

SCENE FROM "NAN OF THE NORTH."

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"Judgment of the Storm"

Big Blizzard Scenes in B.E.F.'s New Offering

OF the many American films exhibited in the West End theatres, few have proved to be of the really super quality which a West End run necessitates, and, although in many cases these special runs have meant a loss of money, renters have continued to exhibit them in the London theatres.

The directors of British Exhibitors' Films have decided that their latest offering, which they look upon as a super film in the strictest sense of the term, shall go direct to the kinema theatres, for they have sufficient faith in the production to know that although "Judgment of the Storm" would fill any West End theatre, their policy will be justified by the enormous business which the kinema exhibitor will do when he shows the film.

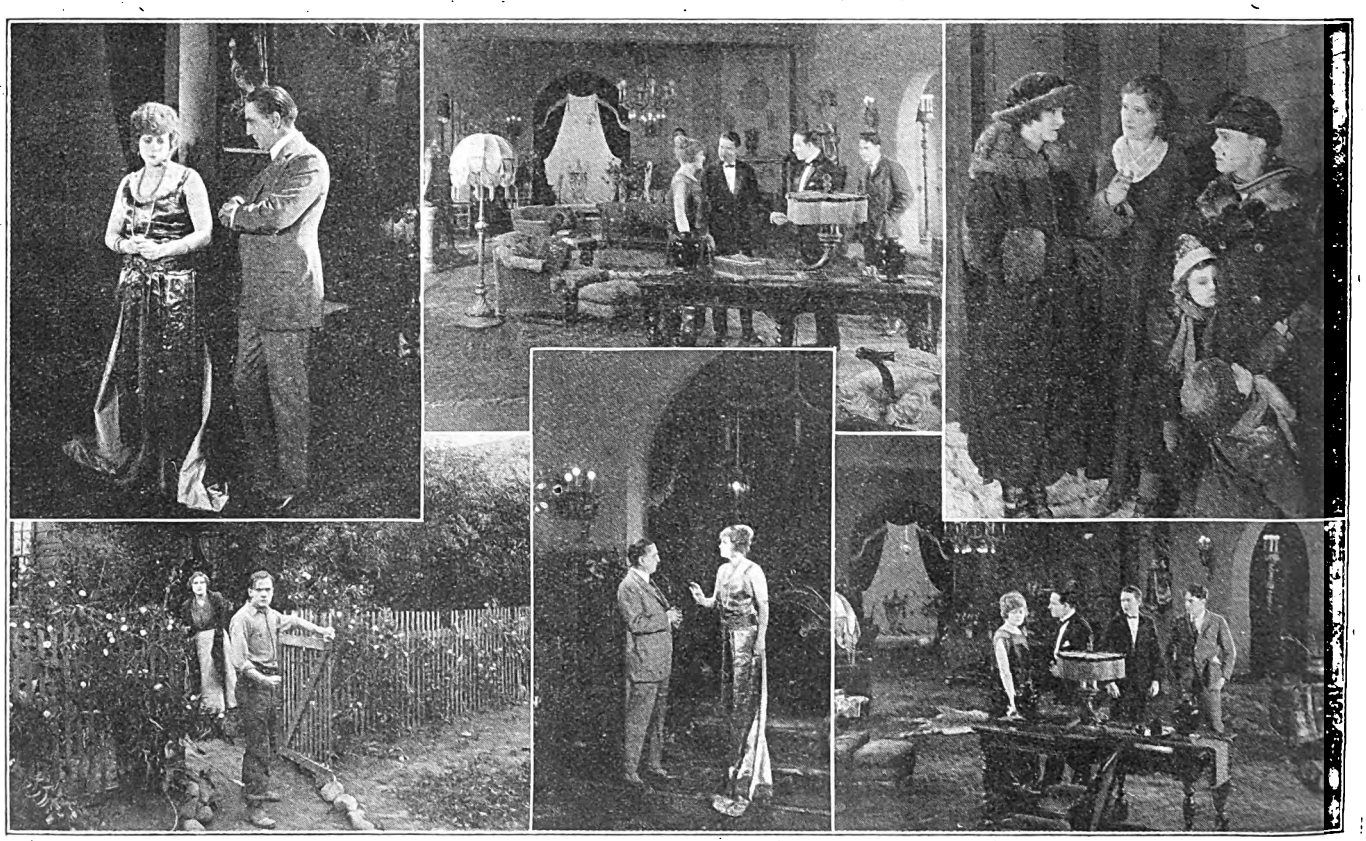
"Judgment of the Storm" has been acclaimed by American critics as a film extraordinary—not only in its actual production, but also in story. The story was written by the wife of an American factory worker, and, says one critic, "There is more entertainment in this picture than in several productions we've seen that cost close to the million point, and once seen are soon forgotten. This picture did not cost a million dollars, and does not rely on elaborate settings to put it over. It has a plot that is off the beaten path, a plot which has so much 'meat' that the director has been able to inject a punch in each reel big enough for the climax of several ordinary photoplays. In fact, the thrilling situations come so thick and fast that one wonders what is going to be left for the climax, and then we go hurling into a series of tense scenes that will drag the most jaded fans to the edge of their seats."

The blizzard which forms the background to the climax is said to be a triumph of photography. There is no doubt whatever that it is a real snowstorm, and it is certain that the sheer realism of it will live long in the minds of those who see the film.

Youth predominates the cast of the picture with Lucille Ricksen, Lloyd Hughes, and George Hackathorne leading it. Claire McDowell and Myrtle Stedman play important parts, and Philo McCullough, a newcomer, has a sympathetic part.

The isolation of a Western farm is conveyed towards the end of the film when miles and miles of snow, feet deep, and a dense forest divide the little village from the nearest town. The suffering, loneliness, and difficulties which the farm dwellers have to face, are all too realistically portrayed, and the horror experienced by a man when lost in a forest during a blizzard is reported as a scene which will stamp itself on everyone's memory.

"Judgment of the Storm" is an excellent example of the results which can be obtained when the story is essentially of the film, and it is certain that exhibitors (who are recommended by the American critics to book it if they want to give their patrons a treat) will demand more films, the stories of which have been written directly for the screen.



Scenes from "Judgment of the Storm," the new B.E.F. offering, in which Myrtle Stedman, Lucille Ricksen, and George Hackathorne are seen to advantage.

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Trade in the Yorkshire Territory.

Election Holiday and Slump—Trade Carnival—Annual Meeting of Exchange—Staff Changes

From Our Leeds Correspondent.

AT the Council Meeting of the C.E.A., held on Wednesday, the chairman of the Leeds Branch, Mr. Herbert T. Kaye, extended a hearty invitation for the Council to meet in Leeds in January. Mr. Kaye informed the Council that if they can arrange to have their meeting on the second Friday in the month, January 11, instead of the Wednesday, January 9, as announced in these pages last week, it will be possible to hold a united meeting and dance carnival at the Majestic. The Council agreed to do so, and it is now up to the exhibitors and renters in Leeds to unite in making this the success it deserves to be.

Competition of Election Meetings.

"Why not tax election meetings?" It was an exhibitor who half-seriously asked this question when balancing up last week-end. There is no doubt about it the election campaign came just at the time when usually the kinemas are doing pretty well, and the three weeks' electioneering made a very considerable difference to the size of audiences and the amount of the box-office takings during the period. Now the election is over one might reasonably expect business to brighten up, but the experience of the last week has gone to show once more that the period before a holiday festival is not too good for the showman.

An Important Meeting.

Don't forget the annual meeting of the Yorkshire Cinema Exchange next Thursday afternoon at 2-30. A good attendance of members is hoped for, for the amendment of the rules (detailed on another page) is very important, and is well worthy of members' consideration and worthy of the time spent at such a meeting.

Sam Bennett Joins European.

Mr. S. P. Bennett, one of the oldest representatives on the renting side, has given up the agency for certain films which he has held lately to join the European Film Motion Company as outside representative in the place recently vacated by Arthur Braithwaite, who has gone to manage the Birmingham Branch.

Arthur Metcalfe Handles Marks Films.

Arthur Metcalfe, formerly with his brother, Charles, as renter's outside representative, and more recently with Walturdaw and Mercury Films, is handling Marks Films in Leeds.

A Leeds Kinema for Sale.

The Wellington Picture House was put up by public auction in Leeds last Tuesday afternoon, but was withdrawn as the reserve price of £5,000 was not reached. The interior fittings were then offered separately, but were withdrawn at £800. The house, it is understood, is to be carried on.

A Town that wants a Kinema.

There is a growing little town in South Yorkshire that has not a kinema, and is making known the fact that it wants one. Its name is Rossington, and at present the people go into Doncaster by 'bus to "the pictures." At a recent "social" in the town it was stated that twice arrangements had been made for providing the town with a kinema, but nothing had materialised. Another speaker said he would convey the idea to the right quarter. He knew it would be a good thing. He thought that if they could form a small syndicate they could get sufficient money to build a picture house for themselves. "As things are going at present I think it would be a better paying concern than the pit," said the speaker.

"Armageddon."

Mr. W. Chilton, the Yorkshire representative of the New Era Film Service, tells me he is arranging to trade show the super attraction, "Armageddon," at the Majestic Theatre, Leeds, early in January.

THE BOXING TOURNAMENT

PROGRAM DISCUSSED

THERE will be a distinguished gathering at the National Sporting Club next Tuesday for the Kinema Boxing Tournament, and it is hoped that the trade will be well represented.

Kid Lewis will box an exhibition and, according to boxing critics, some of the contests will produce some exciting moments. Billy Palmer, the son of the famous Pedler, is one of the most elusive men in the ring, and his fifteen rounds' contest with Benny Lee, who has defeated Phil Bond and Alf. Simmons, will be worth seeing. Teddy Burton, a worthy contestant for the bantam-weight championship, will have a stiff fight with Harry Burgess. Gunner Bennett, of the R.F.A., and Chas. Wells, of Fulham, will contest a six-rounds' heavy-weight contest. The soldier is a rising young boxer, of whom much is expected.

The trade contests are headed by a six-rounder between Gordon Simmons, of Graham Wilcox Productions, who recently won the featherweight championship of British East Africa, and Bill Waite, of Blackfriars, and it is the opinion of the writer that the three rounds fight between members of the trade will be the most exciting contests of the evening.

This is a worthy effort for worthy causes, and members of the trade are asked to give full support.

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A Special DAVID SMITH production in 7 Reels.

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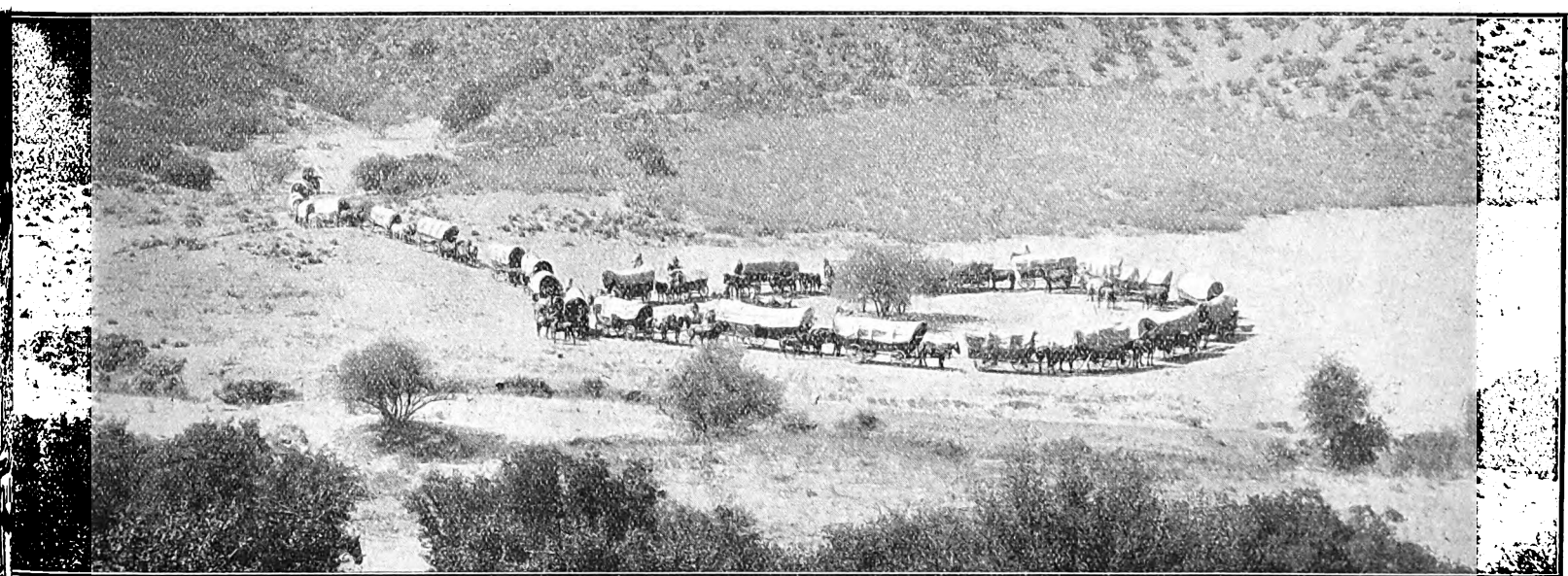
The Press were enthusiastic about it—You must be enthusiastic about it—Your patrons will be enthusiastic about it



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Enthusiastic Reception

Unanimous Opinion—

"A delightful picture"

Perfect acting and perfect atmosphere. A production everyone will love to see.

What Happened Next-Door?

(Six Reels) Starring **CLAIRE WINDSOR**

Trade Shows: **MANCHESTER**—Deansgate Pic. House, Dec. 18, at 11-15 a.m.
LIVERPOOL—Futurist, Lime Street, Dec. 19, at 11-15 a.m.

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What Happened Next Door?

"U" Certificate

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Forthcoming Attractions to be released shortly:

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Kinema Activities in Liverpool Area

Loss of a Trade Friend in Parliament—A Wardour Change—The Season's Dances—European Gets in the Cash—Christmas Licences

From our Liverpool Correspondent

BY the defeat, at the General Election, of Sir Harold Smith, K.C., who was the Conservative and Tariff Reform candidate for the Wavertree Division of Liverpool, the entertainment community throughout the country have lost a staunch supporter in their endeavour to secure either the total abolition, or, failing that a substantial reduction, of the Entertainments Tax. On the last occasion when there was a Division in the House of Commons on the question Sir Harold earned the lasting gratitude of the kinema exhibitors in the Merseyside area by openly voting against the Government, of which he was a member, on the question. It seems, however, to be generally accepted that there will be another General Election ere long, and it is fairly safe to assume that a politician of the calibre of Sir Harold will be heard of again, either on the Merseyside, or in some other part of the country; and, should he be returned to Parliament, entertainment purveyors may pretty well take it for granted that they will be sure of his support on the Entertainments Tax question..

Incidentally, it was generally regretted that, consequent upon the strenuousness of the election campaign which Sir Harold was waging in Wavertree, he was unable to fulfil his intention of attending the annual dinner and ball promoted by the North-Western Branch of the C.E.A., and held on Tuesday evening last week.

The Trounson Presentation.

Alderman E. Trounson availed himself of the opportunity afforded by the monthly meeting of the North-Western Branch of the C.E.A. last Friday to return thanks to the donors of the silver fruit epergne and coffee set presented to him at the ball on the previous Tuesday night, and assured the members of his desire at all times to do anything in his power to further the interests of the trade.

A Change at Wardour's.

I understand that, for the present at any rate, Mr. Wilf Rawson has severed his connection with the Wardour Film Company, for whom he has acted as manager in Liverpool for several years past; and that he will be succeeded by Mr. Whitehead, senr., who comes from Manchester, where he has been associated with the renting side of the industry. Mr. F. Suttle, who was formerly outside representative in Liverpool and district for Butcher's Film Services, has been appointed as traveller for Wardour's, and will operate the North-Western territory on their behalf.

A Famous-Lasky Dance.

Mr. Harry Nisbet, manager of Famous-Lasky's Liverpool establishment is, with the assistance of Messrs. August Denton (publicity manager), Myer Marks, and Harry Goodman (outside representatives), organising the fourth annual dance of the firm. The function will be arranged on those attractive lines which have made it so popular a kinema trade function in past years in this district. The present intention is to book the Embassy Rooms in Mount Pleasant for the event, which will probably be held some time in January.

Visit of European General Manager.

While in the city last week Messrs. F. Ditcham (general manager) and E. M. Bates (secretary), of the European Motion Picture Company, made a point of inspecting the extended, and now commodious, premises of the local branch in Central Building, Islington. They also attended the annual C.E.A. dinner and ball.

Loving Cup for Liverpool Branch.

Messrs. Arthur Sydney (Liverpool and district manager of the European Motion Picture Co.) and the branch cashier (Mr. F. Golbourne), are pardonably proud of their achievement in having won for Liverpool the beautiful loving cup presented by the firm, for competition amongst the branches, for the branch showing the best cash collection during the previous quarter. The period in respect of which the cup has found its way to Liverpool embraces August, September, and October. For those months Liverpool was ahead of all the other branches in the country, even including headquarters in London. Mr. Sydney desires to thank Merseyside exhibitors generally for the prompt payment of their accounts which has made such a result possible.

Kinema Staff Dance.

The final of the series of popular kinema staff dances, arranged by Mr. W. James Grace, of the Halliwell-Hughes Circuit of kinemas in this locality, has been fixed for Friday, the 28th inst. It will be held in the Wellington Assembly Rooms, Sefton Park.

Films for a Lecture.

For the first time in the history of the Liverpool Geographical Society kinematography was used to illustrate the lecture given in the Central Hall, Liverpool, on Monday night, and the innovation won golden opinions from the audience.

A Big Game Picture.

A fortnight's engagement of the travel film, "The Wonderland of Big Game," was entered upon at the Picton Hall, Liverpool, on Monday afternoon. At each of the two daily performances—one in the afternoon and the other at night—interesting and graphic descriptions of the scenes of which the picture is composed are given by Major A. Radclyffe Dugmore, who also photographed the film. A feature of the film—and one which especially commends itself from the point of view of the attendance of children for educational purposes—is the complete absence of any killing or wounding of the animals.

The "Usual Conditions."

Successful applications were made to the Widnes magistrates on Monday for sanction to give performances in the kinemas in the borough on Christmas afternoon and evening. An undertaking was given, on behalf of the Picturedrome licensees, that the films screened would be of a character appropriate to the day. Permission had previously been extended to kinema licensees in Liverpool and district to give Christmas Day performances, subject to the usual condition as to the suitability of the films comprising the programs, and for those who prefer pictorials entertainment to other forms of Yuletide diversion there should be no lack of variety on either side of the river.

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Round the Manchester Trade.

THE WEEK'S ACTIVITIES IN THE NORTHERN CENTRE

Capitol "Propaganda" Film to be Shown in London—Preston and Carmen Open Out —Trade Show Deadheads—British Film Week Releases—"Roulette Music"

By "THE FILM RENTER" REPRESENTATIVE

THE first film to be affected by the new regulation which the Theatres Committee of the London County Council recommend should be attached to kinema licences from January 1 is "Morality," owned and controlled by Capitol Productions, Manchester. "Morality" comes in the category of "propaganda" pictures to which the Board of Film Censors has always refused to grant a certificate Following on this lead the L.C.C. made it a condition of licence that no film should be shown to which a certificate had not been granted—*ergo*, "Morality" could not be exhibited within the L.C.C. area.

"Propaganda" Film to be shown in London.

Last week, however, representatives of the L.C.C., together with representatives of the Middlesex County Council, inspected the film and reported that they saw no objection to it. They have now recommended that the previous ruling in regard to propaganda films be suspended, and that "Morality" may be exhibited in premises licensed by the Council to persons of sixteen years of age or over. Readers will remember the abortive attempt made last May by the police authorities of Stoke-on-Trent to convict a local exhibitor for showing this uncensored film. It was contended then that, although "Morality" had not been before the Censor, there was absolutely nothing objectionable in it. With that view the London authorities have now agreed. Mr. Saul Harris, of Capitol Productions, informs me that "Morality" has already been shown extensively in Lancashire and Yorkshire, and that it is now intended to exploit the production in London and the South generally.

New Independent Renting Firm.

Two well-known Manchester film men, viz., Tom Preston and Jim Carmen, have now joined forces for the purpose of renting films under the title of Preston and Carmen. The first named has had a long experience as branch manager in the North for several important companies, including European, the Manchester office of which was started under his auspices. Jim Carmen is, of course, one of the most familiar figures in Lancashire trade circles, and is himself an old showman. Messrs. Preston and Carmen have acquired for a start the local territorial agency of United Theatre and Films, Ltd., and are now handling "The Sun-Worshippers," the sensational feature which made such a stir when it was shown recently at the Albert Hall, London. They also have six two-reel comedies, to be released one per fortnight, and a series of 20 Scenic and Interest subjects, entitled "Mighty Australia." Further particulars of Preston and Carmen's activities will be announced shortly.

F.B.I. Films.

Several industrial films, produced at the instigation of the Federation of British Industries, are, it is announced by the "Manchester Guardian," to be shown at the picture theatres in the near future. These include films of the Manchester Ship Canal, the Trafford Park Estates, the cotton and electrical industries and the manufacture of hosiery and underwear. It is hoped to be able to give a trade show of some of these productions towards the end of the month.

Difficulty of the Deadhead.

The London K.R.S. does not appear to offer much support to the Liverpool C.E.A.'s proposal to eliminate dead-heads from trade shows by means of issuing weekly schedules of events to exhibitors in the area. Mr. Hill, secretary of the parent body of the renters, states that it is difficult under any system to exclude outsiders from these shows so long as exhibitors themselves are in the habit of passing the tickets on to friends. But, as a Liverpool showman remarked at the recent C.E.A. meeting, the indiscriminate distribution of invitation cards is not confined to the exhibitors, as the renters, too, constantly circulate them among people who have no authority either to book or view films.

"The More the Merrier."

This grievance has never been so acute in Manchester—or at any rate it does not make itself heard so frequently. Some companies' representatives here are keener than others to inspect the credentials of people coming into the trade shows. But how can anybody be refused admittance who presents the renters' invitation card and, if questioned further, says that he or she is connected with a certain theatre? All renters like the biggest attendance it is possible to get at a trade show. They know that the legitimate representatives of all the kinemas in the area would not fill one quarter of the Piccadilly, nor one half of the Deansgate; and as for any there may be present in addition—well, the attitude of the trade generally seems to be summed up in "the more the merrier." "Private" trade shows in London are now almost public functions, and the tendency to make them so in every territory—barring always Liverpool, of course—is apparently on the increase.

The Annual Paramount Ball.

Though it is still a month before the date, it is necessary to remind all interested in the fourth annual Paramount ball to be held on Friday, January 18, that the tickets are now being bought up very quickly. This Famous-Lasky function is

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TAX, TRADE SHOWS, AND BRITISH FILMS—*continued.*

(*Continued from page* 17.)

Trade Show Difficulties: Liverpool's Lead.

It was reported that Mr. Gavazzi King had written, in reference to the admission of the public to trade shows, acknowledging receipt of the report forwarded to the parent body, setting forth the findings and recommendations of a joint sub-committee of the North-Western Branch and the K.R.S. on the subject mentioned. Mr. Gavazzi King stated that the document was a very interesting one, and the fact that the renters in the North-Western area were prepared to consider such revolutionary proposals was more than interesting.

"In view of what you have achieved," proceeded the letter, "I would suggest that the report be submitted to the London and Home Counties' Branch with a view to considering whether similarly drastic steps might be taken in London."

No Support from London.

The Secretary further informed the meeting that Mr. F. Hill, secretary of the K.R.S., had written as follows with regard to the same matter:

"Your letter of November 6, and the report enclosed therewith, were duly placed before my Council at its meeting on Tuesday last, and the suggested scheme was considered, but in the end I was directed to point out that my members were of the opinion that the scheme is impracticable, for the reason that the admission of the public, or others, who are not particularly interested in the film trade, is usually brought about by exhibitors passing on tickets that are sent to them, to outsiders.

"The matter has been considered on a number of occasions by the Joint Standing Committee of this Society, and the C.E.A., here in London, and on each occasion details have been given as to how tickets that have been sent direct to exhibitors have not been utilised by them, but have found their way into the hands of persons who had really no right to enter the trade shows. Consequently, my Council is of the opinion that the remedy lies entirely with the exhibitors themselves, in so far that any tickets of admission that may be sent to an exhibitor should be utilised by him or her, or their authorised agent.

"From this you will see that if a circular letter, as is suggested by you, is sent to the exhibitors giving particulars of the trade shows for the full week, there is no guarantee that such weekly lists will not also be passed on to the other persons whom it was not intended by the renters should be admitted.

"For these reasons, therefore, I regret that my Council cannot see its way to support the scheme suggested."

The Chairman said he did not think they could pursue the matter any further. It was entirely a matter for the exhibitors themselves.

Mr. Locke said the exhibitors were not always to blame; the renters were equally to blame. He could give instances in which renters were continually mailing passes to people who had not the slightest interest in the trade.

The Secretary pointed out that a special meeting could be called to consider the matter, and that Mr. Locke could continue his investigations.

The matter was then allowed to drop.

ROUND THE MANCHESTER TRADE—*continued*

one of the events of the year which is eagerly looked forward to as the time draws near, and it invariably leaves memories of an exceedingly pleasant evening. In fact, the Paramount ball in Manchester is regarded throughout the whole trade as one of the very best social gatherings of the year. The coming dance will be held at Shorrock's Academy, Brunswick Street, and the tickets are 5s. 6d. each.

"Roulette Music."

A pleasing touch of novelty was given to the music for the Famous-Lasky trade show of "The Cheat" at the Royal on Wednesday. There was no humour in the plot—it was much too dramatic an affair—but during the scenes at the roulette table the orchestra played some descending *arpeggios* to illustrate the spin, rotation and slowing down of the wheel. It was both humorous and effective, and created a good deal of laughter.

British Film Week List.

As promised last week, we give below a further list of British films due for release in Manchester during All-British Film Week, February 11-16, 1924:

Stoll's: "Becket," "Widow Twankee," "Young Lochinvar," "Don Quixote."

Granger: "M'Lord of the White Road."

W. and F.: "Woman to Woman" (booked by Theatre Royal for British Film Week).

Blakeley: "This England" (for Manchester and Liverpool). "Afterglow" (for Liverpool only).

New Era: "Armageddon," "Secrets of Nature."

Clarion: "The Audacious Mr. Squire," "The Manchester Marriage."

140 Films Available.

It should be understood, of course, that the above list only refers to British films which will be specifically released for the above date; it does not by any means comprise all the British films available from the various companies. Gaumont's, for instance, have a large number, Granger's, Butcher's and Ideal (as we mentioned last week) a varied selection, while several independent renters (notably Fuller's) possess a good stock of British subjects, most of which have already been released, but would stand a rebooking. Altogether there are about 70 feature films and another 70 one and two-reel subjects available for British week in this territory.

Imminent Trade Shows.

Western Import announce a trade show for Tuesday next at the Gaiety of "What Happened Next Door?" Time, 11-15 a.m.

The Novello-Atlas production, "The Man Without Desire" will be trade shown by Primus at the Piccadilly on Wednesday, commencing at 11 a.m.

We are always glad to receive any special notes and news from either renters or exhibitors in the Manchester district. Communications should be sent to reach our Manchester office, 30, Blackfriars Street, not later than the Thursday morning of the week in which insertion or comment is desired.

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3rd Dec. 1923.

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Dear Sirs,

I write to ask you to receive my congratulations on the three comedies "MUMMING BIRDS", EARLY BIRDS", and "JAIL BIRDS", which I had the pleasure of seeing a few days ago. These comedies are indeed a welcome relief to the oftentimes utter inane, and perfectly ridiculous so-called comedies which unfortunately exhibitors have to show because they have no alternative. The Karno Comedies are well directed and produced, finely photographed, hilariously funny and perfectly acted and I trust you will have the success with these comedies which you deserve.

Yours faithfully,

Robt Freeman

RF/DS.

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ALICE TERRY AND LEWIS STONE IN "SCARAMOUCHE."

Scaramouche

Another fine picture of Rex Ingram's direction, telling a vigorous French Revolution story.

METRO PRODUCTION.

RELEASED BY JURY.

Length, Ten Reels.

Release Date, Not Yet Fixed.

THERE is no mistaking the fact that Rex Ingram has made of Rafael Sabatini's novel a most attractive and powerful picture. There will be some who will attempt to compare it with "The Four Horsemen," but this is clearly impossible with anything like justice, for the two films are so different from each other in subject. The French Revolution lends itself to the particular method of presentment which the film offers, and "Orphans of the Storm," "Loves of the Mighty," and "Marie Antoinette" emphasise the dramatic clash which the Revolution brought. Rex Ingram has given us Sabatini's novel almost exactly, except for a few necessary cuts, and has used his technical aids in such a way as to bring out the best of his scenes and settings. His crowds are large and well handled, and some very grotesque types have been gathered together to emphasise the ignorance and poverty, as well as the well-fed-ness of the aristocracy. The film shows signs of patient, careful, and diligent preparation, and runs with a smoothness that is most commendable.

SCENE FROM "SCARAMOUCHE."

Review of Ne

All About This

André-Louis Moreau, law student and godson of M. de Kercadiou, likely to lose his life for daring to stand up for the rights of the people, joins a group of strolling players to forget his grief and bitterness. Grief—because his friend has been killed unfairly in a duel with the Marquis de la Tour d'Azyr and bitterness—because Aline, his childhood sweetheart, is on friendly terms with the hated Marquis. André has sworn to carry on his friend's fight for the people's rights against the aristocrats.

He is a great success as an actor, especially in the rôle of "Scaramouche," a favourite part in the French drama of the time. One day he sees Aline in Paris. The sight of her brings back his old bitterness, and in a fit of resentment he becomes engaged to Climene, his leading lady. Aline finds and visits him, but André receives her coldly. She, thinking that he does not love her, accepts the attentions of the Marquis. At the same time the impressionable Marquis is busy with an affair with Climene, who is flattered by his attentions. Finally, she and André quarrel.

Aline soon learns of the intimacy between the Marquis and the actress, and refuses to have anything more to do with him. But she haunts the theatre where Scaramouche is playing, and one night she is almost killed when Scaramouche takes advantage of his popularity to stir up the people against the aristocrats. And it is the Marquis who saves her before Scaramouche can reach her.

André, having thus earned the hostility of the authorities, leaves the players. He becomes a fencing master, and is later discovered by Danton, who is impressed by his revolutionary ardour. The people's party is looking for an expert swordsman to avenge the death of a deputy in the Assembly, who has been killed by the Marquis. André enters the chamber as a substitute deputy, and begins to pick quarrels with the aristocrats. He kills a friend of the Marquis in a duel, and finally quarrels with the Marquis himself. Aline begs André to give up the duel, even offering to marry him, but he refuses. Mme. de Plougastel, sister of André's godfather, Kercadiou, pleads with him without effect. The two women trail the duellists, but are too late.

In the meantime the distant thunder of the revolution grows louder and nearer. One day the mob breaks into a fury and goes marching and pillaging through the streets of Paris. Aline and Mme. de Plougastel are caught in the city. The Marquis comes to their house for shelter.

At an inn near Paris André meets Kercadiou, who tells him of the plight of Aline and her aunt, and also tells André that Mme. de Plougastel is his mother. André finds the two women and offers his pass, as representative of the people, so that they may go in safety. Then the Marquis also demands the privilege of the pass, but André refuses. As they fight, and André is about to shoot him, Mme. de Plougastel screams that the Marquis is his father. The Marquis offers to make peace with André. He has not known the boy to be his son. But André is unmoved. The three hurry away, leaving the Marquis to the howling mob and certain death. Through the crowded streets, lit by the torches of the revolutionaries, rolls the carriage. André's pass opens the gates of the city and the three ride out to Gavrillac.

The three leading players, Ramon Novarro, Alice Terry, and Lewis Stone, act remarkably well, and excellent as Novarro is

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w Productions.

Week's Pictures.

as André, the hero of the story, and delightful as Alice Terry is as Aline de Kercadiou, his loved one, it is the clear-cut character of the Marquis de la Tour d'Azyr, played by Lewis Stone, that is the most finished performance. Although one of the hated aristocrats, and a character guilty of much misdoing, he is the kind of villain who is also a gentleman, and one is never repelled by him. George Seigman is rather too coarse for Danton, who, although full-blooded and vigorous, was less of a bloated ruffian than he is shown to be on the picture. Of the minor characters, the one that springs quickest to the mind is the old King's officer at Rennes, for the actor taking this part might have stepped out of an oil-painting of a worthy of that time—a fat, wine-bibbing, superior old aristocrat.

"Scaramouche" is safe for a lengthy run at the Tivoli, and is a picture which will go out well in the provinces. It may not achieve the amazing popularity of Rex Ingram's masterpiece, but it is easily his second-best picture, and will delight big audiences.

Sally Bishop

Excellent British production of famous novel—Well acted, with holding situations, and likely to be a big success.

RELEASED BY STOLL FILM CO.

Length, Seven Reels.

Release Date, Not Yet Fixed.

IN making "Sally Bishop," the Stoll Film Co. very wisely determined to leave nothing undone in the way of an exceptional cast for this picture, recognising that to get its situations over on the screen the principal parts should be entrusted to artistes of proved ability. Temple Thurston's exceedingly interesting novel is not, by any means, the easiest to adapt to the screen—the unhappy ending being somewhat of a handicap to a producer, bearing in mind the fact that the kinema-going public, as a rule, prefer to see a happy ending to the picture. Cognisant of this fact, Stoll's have very wisely bowed to the public demand. Sally Bishop is also not the easiest of parts to portray, but certainly when he secured the services of Miss Marie Doro to enact this character, Mr. Jeffrey Bernerd went a long way to ensuring the success of this photoplay, for Miss Doro is the tender, romantic, wistful Sally Bishop to the life, and, supported by Mr. Henry Ainley, she achieves remarkable success in this production.

The story, very briefly, is as follows: John Traill, a barrister, glancing up through the rain, sees Sally Bishop, a typist, working overtime. He becomes acquainted with her and takes her to dinner. The change from the humble boarding house at which she is staying sweeps Sally off her feet, and she accepts Traill's invitation to live with him. Three years elapse, and Traill, who is now a successful K.C., is urged by his sister to marry in his own set. He breaks with Sally, who returns to her home in the country, where her mother has a school. The only boarder is a lonely little child, to whom Sally becomes extremely attached. On opening the newspaper one morning she finds

SCENE FROM "SALLY BISHOP."

that the legitimacy of the child is questioned in the divorce action of Priestley v. Priestley, and that John Traill, K.C., has been retained for the plaintiff. Going to town, she takes the child to her mother, and is convinced of Mrs. Priestley's innocence, and declares her intention of seeing the mother through the case. Going back to the house where she had lived with Traill, she calls him on the 'phone, and, greatly wondering, he comes, when, after entreating him to give up the case and his refusing, she informs him that if he proceeds to cross-examine the mother she will expose their guilty secret to the court. Just at the crucial point in the case next day, when Traill is at the height of his cross-examination, he turns round and meets the accusing eye of Sally Bishop, and throws up the case. On her way home she is conscience stricken, and rings up Traill to bid him good-bye, determined to make away with herself. Traill is concerned by her conversation, and, rushing round to the house, rescues her from a gas-filled room in which Sally had prepared to commit suicide, and the film finishes with Traill taking her for his wife.

This is a very brief outline of a story which has plenty of dramatic moments, and which have been taken full advantage of by the producer. There are many admirable scenes which will have a big appeal to the public, for the picture shows us the flashing news sign in Leicester Square, with the summing up of the judge, and Sally Bishop standing watching the news flash from the roof of the great building. There are also many fine street scenes in London, and the whole photoplay looks

SCENE FROM "SQUIB'S HONEYMOON."

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REVIEW OF NEW PRODUCTIONS—*Continued*

extremely convincing from this point of view. The interest is also well sustained throughout its entire length.

Marie Doro does extremely well as Sally Bishop, lending to her part a real personality which gets her over on the screen. She is not too well supported by Henry Ainley, who, it must be confessed, is not particularly suitable to the part of John Traill. He is somewhat unconvincing, and there are many lesser known actors who could have invested this part with greater sincerity. "Sally Bishop" is remarkable for a brilliant cast, which includes Bromley Davenport and Sydney Fairbrother, who, as husband and wife in a boarding house, give very fine portrayals, Florence Turner, who is always good, Mdlle. Valia, and Maie Hanbury.

"Sally Bishop" is a picture that will undoubtedly please the public, for it has all the ingredients of a really entertaining photoplay, and this British production is a picture that is suitable for any and every class of hall.—E.W.F.

Squibs' Honeymoon

Last of the series, featuring Betty Balfour, which is likely to prove a popular attraction.

RELEASED BY GAUMONT COMPANY.

Length, Five Reels.

Release Date, In London, March 24, 1924,

Provinces, March 31, 1924.

WHEN Welsh Pearson decided to produce their inimitable screen artiste, Betty Balfour, in a series of pictures with this charming little lady as Squibs, the cockney heroine, they must themselves have been surprised at the very successful way in which these captured public attention. Squibs has always proved to be a remarkable favourite with the general kinema-going public, who have taken this lovable little character to their hearts, and the latest offering, and incidentally their last of the series, "Squibs' Honeymoon," is certain to prove equally as successful as any of the preceding pictures. Betty Balfour has gained a firm hold upon kinema-goers entirely because of the artistry that she brings to her work, and this was never more noticeable than in the latest offering, which Gaumont's screened on Tuesday last. Here we see Squibs married to her policeman lover, Charlie Lee, and the story is written around the exciting adventures that befall the pair of them on their honeymoon. Whilst the fun is never exactly riotous, George Pearson has, with the assistance of Betty Balfour, made a picture that is entertaining throughout, and again gives this clever artiste scope for her undoubted abilities.

The story of "Squibs' Honeymoon" revolves practically round the adventures of the pair whilst in France, where Squibs, just as the train is about to leave Calais for Paris, discovers a bag missing, and on rushing back to the platform recovers it, only to find that the train has left with her husband. With Charlie in Paris and herself in Calais, she decides to catch the next train; but, on the other hand, frantic at missing her, at the moment he arrives in Paris Charlie embarks on another train for Calais, expecting to find her there. In this crop of misunderstandings a most amusing comedy is unfolded, and the adventures of the pair chasing backwards and forwards, always missing one another, are exceedingly mirth provoking. Situations are developed with a skill that is such a notable feature of all the Welsh Pearson productions, and, needless to add, it gives Betty Balfour the utmost scope for giving another of her remarkable screen performances. There is nothing that this extremely versatile performer cannot do on the screen, and in this picture she again gives her best, with the result that "Squibs' Honeymoon" is likely to prove just as entertaining and as attractive as any of the preceding pictures in which Miss Balfour has made such a success.

The same cast are to be seen as in her previous pictures. Hugh Wright, as the father, Frank Stanmore as Honeybunn, Ireno Tripod as Mrs. Fitzbulge, all give their characters that air of amusing conviction that has been so perfectly portrayed in the previous Squibs' pictures.

This photoplay does not call for any analytical criticism, for every exhibitor knows what he has done with the previous productions in this series, and the latest one under review is in every way up to the standard of perfection, and likely to prove just as entertaining. Showmen can bank upon this as being a certain money-maker for the public.

Ashes of Vengeance

Thoroughly well-produced costume picture with Norma Talmadge in the lead.

RELEASED BY FIRST NATIONAL.

Length, 9,847 *feet.*

Release Date, February 11, 1924.

SOME beautiful and really elaborate sets, finely lighted and photographed, are features of this Norma Talmadge picture, trade shown by First National this week. It is a costume plicture, beautifully dressed, and full of incident. Notwithstanding all these advantages, however, it is in some ways disappointing, and although in technique it is well nigh

SCENE FROM "ASHES OF VENGEANCE."

perfect, it suffers from a lack of the right kind of atmosphere. It tells a story of France in the sixteenth century, at the time of the massacre of the Huguenots, which forms one of the minor incidents of the picture, and, of course, there is a large number of sword fights cropping up all through the ten reels of the film.

On the fateful night of August 23, 1572, during which Catherine de Medici, mother of France's weak king, Charles IX., prevails upon her son to sign the proclamation authorising the massacre of the Huguenots, a Court ball is in progress in the Louvre. Margot de Vainceoire and her betrothed, Rupert de Vrieac, both Huguenots, are in attendance. The Comte de la Roche, Rupert's enemy, attempts a flirtation with Margot. A

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REVIEW OF NEW PRODUCTIONS—*Continued.*

duel follows in which Rupert vanquishes de la Roche, but spares his life to humiliate him.

In return De la Roche offers to save Margot from the massacre of the Huguenots if Rupert will become his servitor for five years. Rupert agrees and follows the De la Roche to his castle. There he meets the Duc's sisters, Yoeland, who spurns him, and Anne, a cripple, who becomes attached to him. Rupert saves the lives of both sisters when a wolf attacks, but Yoeland shows her resentment at owing her life to her brother's servant. The arrival of an uncle, the Vicomte de Briege, with the news of his daughter's approaching marriage to the Duc de Tours excites Yoeland, who despises this profligate, and determines to try to dissaude her cousin Denise from the match by visiting her at Chateau Briege. She makes Rupert a member of her retinue. Rupert takes with him a talisman given him by Anne.

At Chateau Briege Yoeland learns that Denise loves a penniless young nobleman, Philbert de Bois, and she determines to dare her uncle's ire in promoting the match. The Due de Tours arrives at Chateau with an imposing retinue, and is at once impressed with Yoeland's spirit and beauty. De Tours arouses the ire of the soldiers at the Chateau by the brutal murder of one of their number, the lover of a servant maid, and Yoeland's admiration, then her love, are awakened by Rupert's valour in protecting her and her uncle's guest, the Duc, in a terrific encounter with the soldiers, when he collapses from his wounds.

Philbert and Denise elope and are married. The Duc has no regrets. In order to force Yoeland to accept him, he plans to torture Rupert, believing that she loves him. The Duc tells Yoeland that unless she agrees to marry him Rupert will be blinded. Despite Rupert's mute appeals not to sacrifice herself, she yields. At the moment Rupert's men crush into the room. Rupert orders the room to be cleared of all but himself and the Duc, and a duel follows. Rupert, still weak from his wounds, is hard pressed, when the serving-maid stealthily enters the room and stabs the Duc. Yoeland returns to Chateau de la Roche with her retinue and persuades her brother to absolve Rupert from his bondage and then nestles into his arms.

It is Norma Talmadge who is seen to best advantage in this film, and the star does very well, except in one or two minor incidents. Wallace Beery is probably the next prominent, for, although Conway Tearle is most in the picture, his type of countenance is not Latin, and one feels that on that account he is somewhat miscast. Indeed, this is a fault with many of the male characters, although it is not so with the female side of the cast. The chief weakness of the picture is its multiplication of incident, which makes the story savour of the novelette in literature.

The most impressive set in the picture is that with which the picture opens, for it is of great depth, is fully peopled, and suggests with its fan tracery a really fine old building of the time. This excellence of setting is remarkable throughout.

"Ashes of Vengeance" is rather long, but it offers very little opportunity for cutting. It should make a popular feature.

Destiny

Beautifully-interpreted Continental picture which should do well in high-class halls.

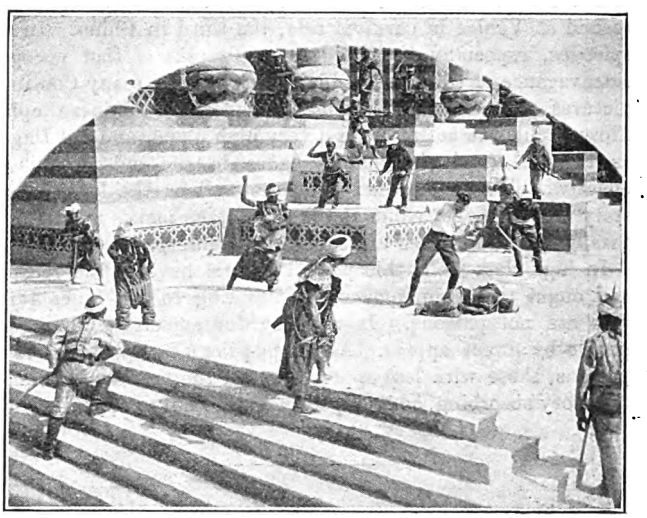
RELEASED BY PHILLIPS.

Length, 7,150 feet.

Release Date, Not Yet Fixed.

THOSE critics of the photoplay who are for ever sneering at the film for its failures should be compelled to see "Destiny," and if they would dismiss from their minds unworthy prejudices and preconceptions they could not fail to proclaim this a really noteworthy picture. It takes a theme which might appal the average producer, and interprets it with beauty and variety without losing that atmosphere of mystery which is so enchanting and, moreover, there is a distinct poetry about it which is not often achieved by a stage presentation of a similar subject. One feels that such a picture should receive special treatment—should be given a West End presentation—for it is far more worthy of such treatment than many pictures which have been so exhibited.

The first part of the picture shows a quaint, old-fashioned town with its mayor, its notary, its apothecary, and its schoolmaster—all old cronies who foregather within the walls of "The Golden Pelican," and remain there till the watch sounds his horn to



SCENE FROM "DESTINY."

bid them to their homes. Into their midst comes a Stranger, who wishes to purchase ground adjoining the graveyard. He is successful and builds around the purchased ground a wall, high and thick, unpierced by door, window, or gate.

One day the Stranger descends from a postchaise outside "The Golden Pelican," and with him are a pair of lovers. The young people drink from the bridal cup, and the girl, suddenly seeing the gaunt image of Death on the Stranger's staff, lets slip the cup, and it is broken. Alarmed, she runs out of the room, and upon her return finds that her lover and the Stranger have disappeared. Distraught, she rushes out to find them, and, eventually, when exhausted, sinks down outside the great wall of the Stranger's property. There she has visions of a great ghostly company, among them her lover, coming towards her and passing through the wall, and realises that her lover is dead. She swoons and is found later by the old apothecary, who takes her to his shop. Here, while the old man is brewing a draught to ease her fever, she reads from an old Bible upon his table "Love is stronger than Death," and she lifts a measure of poison to her lips. Instantly she stands before the Stranger within the great wall, and asks him for her lover. The Stranger tells her that her lover's course was run. He leads her to a large chamber where are set thousands of candles, flickering in the wind. He tells her these are lives, and, bringing her to an alcove, shows her three candles nearly burnt to the end. If she can prolong the life of one of them she shall meet her lover.

Then the girl adventures into the life of each of the candles, and becomes in succession part of the life which each candle typifies. In each case her lover's life is lost, and at the end of the experiences she returns to the Stranger, who asserts that death is stronger than love. There is but one way to get her lover again; she must bring to him a human life not yet due.

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REVIEWS OF NEW PRODUCTIONS—*Continued.*

Forth she fares to find a life ready to be rid of the world. The old apothecary refuses to sacrifice his remainder of life. The blind beggar refuses. The aged people in the almshouse flee at the suggestion. Despairing, the girl goes out into the street, and soon after the almshouse catches fire. All the old people are got out, and with them the woman who had just become a mother. Then—awful omission—the young baby remains within. The girl dashes in, rescues the baby, and is tempted while in the burning house to hand it to the Stranger. But she lowers it to the waiting crowd below and turns back into the house to surrender her own life to the Stranger. He leads her on to the reuniting with her lover.

The adventures of the three candles provide the colour and brightness of the picture and lighten its sombre tone. The first of these is set amid the sunshine of a Mohammedan land, the second at Venice in carnival tide, the third in China. In these episodes, especially the third, are glimpses of that acceptable extravagance of treatment which marks a good many Continental pictures, and a grim humour pervades the Chinese episode. Throughout, the acting is on a very high plane, and Lil Dagover, as the girl (and the female figure in the episodes) is very effective. Walter Janssen also does well as the lover, both in story and episodes, while Bernhard Gotzke makes an impressive Stranger. Minor rôles are equally well interpreted.

In high-class halls this picture should have a fine reception, and ought to be the means of attracting to the kinema many who are not patrons. It will pay for exploiting among such people by direct appeal. Although primarily appealing to such patrons, those with less appreciation of the beautiful should find the story absorbing, as its mystery cannot fail to appeal.

A Full House

A really fine comedy of errors.

RELEASED BY GAUMONT.

Length, 4,230 *feet.*

Release Date, *March* 31, 1924.

THERE is always room for good comedy in any kinema, and this delightful bundle of mistakes and misapprehensions can be commended to the attention of every exhibitor. The story goes well and the best has been made of every humorous turn of events, so that a cumulative effect is attained as the picture proceeds.

George Howell is a young lawyer, newly-wed, whose wife's sister is loved by Ned Pembroke. The latter is prevented from prosecuting his suit owing to having in the past been involved in an affair with an actress. George is engaged to get Ned's letters back. He gets them, but grabs the wrong bag on the train. His wife has read of a robbery at the house of Ned Pembroke's aunt, and when she opens the bag and finds it contains the stolen jewellery, comes to the conclusion that her husband is a burglar, and that this explains his absence. Then heaps of complications occur while the wife tries to screen her husband, and her maid takes a hand to help. In the end the tangle is cleared, and George and his wife get on with their happy married life.

This picture has been admirably directed and the action is brisk and comic with hardly a dull moment. Sub-titles, snappily worded, keep up the brightness and help the easiness of running of the comedy. Bryant Washburn runs away with the honours as George Howell, but Guy Mulham, as Pembroke, helps by his portrayal of a greatly worried man.

"A Full House" should go well everywhere, for its comedy is of the kind that will please in every hall.

Mistress of the World

Fifteen-episode serial, with adventures in China and Darkest Africa.

RELEASED BY F.B.O.

Length, Fifteen Two-Reel Episodes.

Release Date, September 1, 1924.

THE greater part of this serial picture has its action in Central Africa, but previous to this it is set in China, and concerns the adventures of a girl in possession of a mysterious jewel. Four episodes of this were shown this week at F.B.O.'s private theatre, and although the material of the picture might be subjected to severe criticism by some kinema-goers, the average lover of a serial will usually accept very readily the extravagant adventures which befall these characters.

Helen Nielsen, abandoning her college career, goes to China to take a position as governess, and becomes a friend of Kein Lung, a young Chinese student. Helen has discovered directions in her father's diary for discovering the fabulous wealth of the Queen of Sheba, and a first link in the chain of these directions is held by a hermit in China's remote interior. The first five episodes deal with her difficulties in the Celestial Empire, after which she sets out on an expedition through the heart of Darkest Africa. There follow many adventures of a

SCENE FROM "MISTRESS OF THE WORLD."

terrifying kind, when she, Kein Lung, and Frederick Benson fight cannibals, and at last reach the Lost City of the Queen of Sheba. There she is accepted as a goddess and kept prisoner, but after many thrilling adventures, Kein Lung having been killed by a poisoned arrow, she, Benson, and David Harpen are rescued by an aeroplane dispatched by a newspaper editor, and at length they return to civilisation.

One must not be too critical of any part of the story, especially in the later episodes, which include the existence of a wireless set from which broadcasting is possible from the heart of Africa near to the Lost City. The crew of the aeroplane are by way of being rather comic, especially the wireless operator, who wears a straw hat and smokes a cigar on the aeroplane after the manner of the American detective. The picture has some very beautiful sets in the latter episodes, with marble floors and elaborate Egyptian decorations, and the exterior view of the temple of the Queen of Sheba is really huge and impressive, and there are some big crowds in a fight scene towards the end.

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REVIEW OF NEW PRODUCTIONS—*Continued*

Unseeing Eyes

A pictorial offering filmed in the Canadian Rockies.

RELEASED BY GOLDWYN.
Length, 7,400 *feet.*
Release Date, *April*, 1924.

IF this picture were condensed into about three reels it would make a scenic offering of outstanding merit. Many of the snow scenes are simply magnificent, being taken mostly in the Columbia Valley between the Selkirk Range and the Canadian Rockies. Excellent use has been made of the aeroplane to secure many long shots of the high peaks and lovely valleys, and, combined with superb photography, there is an excellent result in this particular direction. But scenic excellence does not make a photoplay, no matter how strong and repulsive the slight story accompanying it is made. To show the utter waste of footage, it need only be mentioned that some three reels are taken up in a description of the wanderings of the lovers, whose aeroplane is forced to descend on a frozen lake in an almost uninhabited region. First, the man goes for succour, and fails; then the girl goes out for aid, and fails

SCENE FROM "UNSEEING EYES."

also; all the expeditions being simply long and tiresome struggles with the snow and the blizzard. There is no value in this kind of story, where audiences are looking for good, sound entertainment.

The groundwork of what story there is is round a gold mine in the far North-West, which, during a period of inactivity, has been "jumped" by a band of half-breeds, headed by a ferocious villain named Laird. Dick Helson and his sister Miriam have inherited the mine, and the former goes out to it to recommence operations. He finds Laird installed, and, in a fight that ensues, Disk is shot and severely wounded. The news reaches Miriam at Quebec, where she is attending a carnival, and she decides to leave for the mine by aeroplane, entrusting Conrad Dean, an ex-flying officer, with the charge of the machine. The aeroplane is forced to descend in the locality of the mine, and the occupants get lost in the waste of snow. Eventually Laird captures Miriam, and after several fights carries her off into the hills. Laird is finally shot by Eagle Blanket, an Indian whom he had wronged, and the lovers are restored to each other.

There is a good deal of brutality in the scenes which Laird and his ruffians hold sway, and the tone of the story is anything but pleasant. The acting is remarkably good. Lionel Barrymore has anything but a congenial part as the airman, but he manages to get the most out of it. The acting honours rest with Louis Wolheim, who, as the villainous Laird, is most realistic in his repulsive characterisation. He is certainly as full blooded a ruffian as any lover of melodrama would wish to see. Supporting cast excellent, but the offering, as a whole, is not likely to prove attractive to audiences on this side.

Fighting Blood

A machine-made fight series.

RELEASED BY WARDOUR.
Length, Two Reels Each.
Release Date Not Yet Fixed.

WHILE a good fight film is always safe to command the suffrages of film patrons, we are afraid that, as presented, "Fighting Blood," the new twelve two-reel series, picturising Mr. H. C. Witwer's full-blooded fight yarns, is hardly likely to have any great appeal. Too much sameness throughout the series is one of this film's besetting sins. The climax in each case is poorly worked up and painfully machine-made, the fight being dragged in without any particular rhyme or reason, while the comedy business throughout can only be deemed elementary. Incidentally, we are rather tired of shots of inside studio working, which in this series is repeated to the point of boredom.

Geo. O'Hara and Mary Bell Milford, playing without any special distinction, head a cast who do their best with the material accorded them.

Food For Scandal

Light comedy item, suitable almost anywhere

RELEASED BY GAUMONT.
Length, 4,500 *feet.*
Release Date, *March* 17, 1924.

THIS little comedy is amusing without in any place becoming uproarious. It has been directed by James Cruze, of "Covered Wagon" fame, and although this is a much smaller subject, it has been exploited to its utmost. Where it fails, this is due to the weakness of the story and not to its handling.

Watt Dinwiddie, a not too successful lawyer, has gone to San Francisco to try to build up a practice, leaving behind him Sylvia Figueroa, his loved one. She never hears from him after his departure, so decides to go to the city to try to earn her own living. Unable to secure other employment, she becomes a chorus girl, and at the second performance is seen by Watt, who attempts to see her when the show is ended, but she scorns him. The following day she goes to Watt's office, and there meets a wealthy client, Jack Horner, who wishes for a divorce, and makes a purely commercial arrangement with him in order that he may secure a divorce. Having secured as a condition the giving of the whole of his legal work to Watt, Sylvia sets about reconciling Horner and his wife, and succeeds, and Watt, now doing well, Sylvia and Watt are married.

Wanda Hawley makes a spirited Sylvia and is the best artiste in the picture. Harrison Ford is Watt Dinwiddie, and is by turns brisk and less satisfying. The production will provide light entertainment suitable for most houses.

(*Continued on page* 47.)

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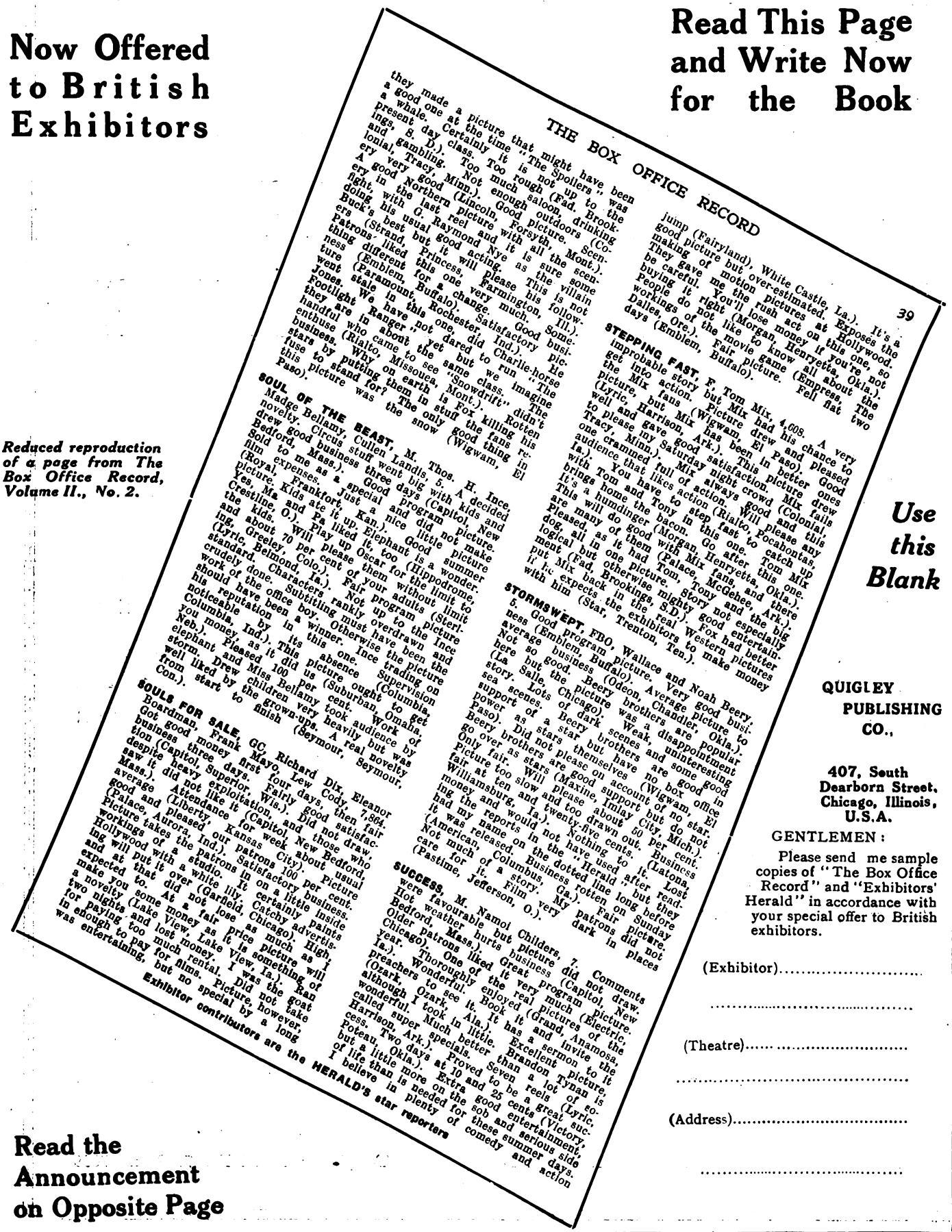

THE BOX OFFICE RECORD

39

they made a picture that might have been a good one at the time "The Spoilers" was a whale. Certainly it is not up to the present day class. Too much saloon, drinking and gambling. Too rough (Fad. Brookings, S. D.). Too much saloon, drinking and gambling. Not enough outdoors (Colonial, Tracy, Minn.). Good picture. Forsyth, Mont.). Very very good (Lincoln, Neb.). Good picture with all the scenery in the last reel and it is sure some thing. A good Northern picture with Raymond Nye as the villain (Strand, Princess, Farmington, Ill.). Some-what different this one for a change. Satisfactory business. Patrons liked it but it will please his following. Buck's best one, did not dare to run "The Charlie-horse Footlight Ranger" yet but we imagine they are in for a hard time. Rotten picture. We have not seen "Snowdrift" didn't went (Paramount, Buffalo). Rochester, Ind.). He stale in this one, did not make enthuse (Rialto, Missoula, Mont.). Fox killing his business. Why on earth is Fox killing his stars by putting them in stuff the fans re-fuse to stand for? The only good thing in this picture was the snow (Wigwam, El Paso).

SOUL OF THE BEAST, M. Thos. H. Ince. Madge Bellamy, Cullen Landis, 5. A decided novelty. Circus stuff went big with kids and drew good business three days (Capitol, New Bedford, Mass.). Good program picture. Sold to me as a special and did not make film (Royal, Frankfort, Kan.). Good picture. Yes, Ma and Pa liked it, too (Hippodrome, Crestline, O.). Will please them without limit and about 70 per cent of your adults (Sterling, Greeley, Colo.). Play up Oscar for the limit to (Lyric, Belmond, Ia.). Fair program picture standard. Not overdrawn and crudely done. Subtitling must have been the work of the office boy. Otherwise the picture should have been a winner. Ince trading on his reputation noticeable by its absence (Columbia, Ind.). This one. Ince trading on Columbia, Ind.). This picture ought to get you money as it did us (Suburban, Omaha, Neb.). Pleased 100 per cent. Work of elephant and Miss Bellamy took audience by storm. Drew children very heavily but was well liked by the grown-ups. A real novelty from start to finish (Seymour, Seymour, Con.).

SOULS FOR SALE, GC, Richard Dix, Eleanor Boardman, Frank Mayo, Lew Cody, 7,864. Got good money first four days, then fair business three days. Fairly good satisfaction (Capitol, Superior, Wis.). Did not draw, despite heavy exploitation. Picture did not like it (Capitol, New Bedford, Mass.). Attendance for week about usual average and pleased our patrons 100 per cent. (Liberty, Kansas City). Satisfactory business. Picture takes the patrons in on a little inside workings of a studio. It certainly paints Hollywood with a white lily. Catchy advertising will put it over (Garfield, Chicago). High and at a fair price picture will expected that did not lose as much as I make you some money as it is something of a novelty and lost money. I was the goat for paying too much rental. Did not take in enough to pay for films. Picture, however, was entertaining, but no special by a

Exhibitor contributors are the HERALD'S star reporters

jump (Fairyland), White Castle, La.). It's a good picture but over-estimated. Exposes the making of motion pictures at Hollywood. They gave me the rush act on this one, so be careful. You'll lose money if you're not buying it right (Morgan, Henryetta, Okla.). People do not like to know all about the workings of the movie game (Empress, Fell flat Dalles, Ore.). Fair picture. The two days (Emblem, Buffalo).

STEPPING FAST, F. Tom Mix, 4,608. A very improbable story but Mix had his chance to get into action. Picture drew and pleased the Mix fans (Wigwam, El Paso). This is better picture, but Mix has been in better Good (Lyric, Harrison, Ark.). Mix always good (Colonial, well and gave good satisfaction. Mix fails to please my Saturday night crowd (Coronado, Tracy, Minn.). Mix full of action. Will please any one crammed with action (Rialto, Pocahontas, audience that likes action (Rialto, Tom Mix with Tom and Tony in this one. Go after it's a humdinger (Morgan, Henryetta, Okla.). brings home the bacon. You have to step fast to catch up This will do good with Mix fans, and there are many of them with Tom and Tony and the big Pleased as it had (Palace, Tom, Tony and McGehee, Ark.). dog, all in one picture. Story not especially logical but otherwise mighty good entertain-ment (Fad, Brookings, S.D.). Fox had better put Mix back in the real Western pictures If he expects the exhibitors to make money with him (Star, Trenton, Ten.).

STORMSWEPT, FBO, Wallace and Noah Beery, 5. Good program picture. Very good business (Emblem, Buffalo). Average picture to average business here but (Odeon, Chandler, Okla.). Not so good. Beery brothers are popular story. Lots the picture was a disappointment sea scenes. of dark scenes and uninteresting support of a Beery brothers have no box office power as stars themselves on account of no star. Beery brothers are good support but do not go over as stars (Maxine, Imlay City, Mich.). Only fair. Will please about 50 per cent. Business Picture too slow and too drawn out. Nothing to it. fair at ten and twenty-five cents. Business Williamsburg, Ia.). Nothing to it. (Latona, money and would not have used after Lost had the reports in the "Herald" but read-ing the name on the dotted line long before it was released. Business rotten on Sunday Not much of a story. My patrons did not care for it. Film dark in places (Pastime, Jefferson, O.).

SUCCESS, M. Namol Childers, 7. Comments were favourable but picture did not draw. Hot weather hurts business (Capitol, New Bedford, Mass.). Great program picture. Older patrons liked it very much (Electric, Chicago). One of the real pictures of the year. Thoroughly enjoyed it (Grand, Anamosa, Ia.). Wonderful. Book it (Grand, invite the preachers to see it. It has a sermon to it (Ozark, Ozark, Ala.). Excellent picture. Brandon Tynan is although I took in little. Seven reels of eo-called super specials. Much better than a lot cess. Harrison, Ark.). Proved to be a great suc-Two days at 10 and 25 cents (Victory, Poteau, Okla.). Extra good entertainment, but a little more on the sob and serious side of life than is needed for these summer days. I believe in plenty of comedy and action

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REVIEW OF NEW PRODUCTIONS—*Continued.*

The Cheat

A new version of a film which did big business—Pola Negri the new star—Strong screen story and splendid interpretation.

RELEASED BY FAMOUS-LASKY.

Length, Seven Reels.

Release Date, April 7, 1924.

UNDOUBTEDLY this is a great story for the screen. We do not mean that we should be eager to read it in novel form (it has been adapted by Ouida Bergere from a novel by Hector Turnbull), or to see it played on the stage. Intrinsically it is not very original, either in theme or treatment. Its characterisation is crude. All the same, we repeat that "The Cheat" makes a great story for the screen because it offers some splendid opportunities for broad, effective strokes by both producer and cast, of which full advantage has been taken; because it deals with the risks run by a pretty woman who gets into debt to men (always a popular *motif* in film stories), and because, most of all, it succeeds in holding us in suspense as to what will be the final outcome of the heroine's folly. Every one of these assets has been present in innumerable previous dramas on the screen. But in "The Cheat," the risks, the folly, the suspense are all presented without undue padding or digression. There is no comic relief, no story within a story. The whole is just one uninterrupted piece of sentimental melodrama, acted for all it is worth by a gifted company headed by the beautiful Pola Negri. Beyond all question a big box-office attraction—though it should be clearly manifested to the public that the present version of "The Cheat" is entirely different from that which gained great popularity a year or two ago.

The following is a brief outline of the story:

Carmelita De Cordoba, a beautiful South American girl, who has been betrothed by her stern father to Don Pablo, an old Latin American, whom she despises, meets and falls in love with Dudley Drake, a New York broker, in Paris. Claude Mace, alias "Phoney" Claude, a clever art swindler, parading as Rao-Singh, an Oriental prince, hopes to marry her because of her great wealth and social standing. Resolved to frustrate her father's matrimonial designs in her behalf, Carmelita elopes with Dudley, and after their marriage they leave for New York. Rao-Singh follows the bridal party in company with Jack and Mrs. Lucy Hodge, friends of Carmelita. Her father, on hearing of her marriage, disinherits her.

In New York Carmelita vainly believes she can be happy with Dudley in the modest flat in which they live. In the meantime the "Prince" has established himself on one of the most imposing estates on Long Island. Tired of her poverty, Carmelita gladly accepts Lucy's invitation to attend a week-end party. During the evening Carmelita wins $10,000 at roulette. She rents a home on Long Island for the remainder of the summer and, her money soon vanishing, she falls heavily in debt. A lawn fête is given at the "Prince's," the funds to be used for charity. There is a violent scene between Dudley and Rao-Singh when the former overhears some women gossiping about his wife, connecting her name with Rao-Singh, to whom she auctions a kiss for $10,000 in aid of the fund, and risks the $10,000 at roulette, hoping to retrieve her losses. She loses and, desperate, turns to the Prince for aid. He lends her the money to make good her loss after extracting a promise from her to dine with him alone that night.

In the city Dudley's long anticipated lumber deal is put over, by which he wins a fortune. He deposits $25,000 to Carmelita's credit and, rushing to their summer home, gives the bank book to her. At this moment Rao-Singh telephones her that he is waiting, and, pretending that Lucy is ill and has sent for her, she goes to her room, writes a cheque for $10,000 in Rao-Singh's favour and leaves the house. At Rao-Singh's house Carmelita offers the cheque, which is refused. The two quarrel, and in a jealous rage Rao-Singh brands Carmelita on the shoulder and terms her a cheat. Frantic with pain, she takes up Rao-Singh's revolver from a table and shoots him. Dudley discovers his wife's ruse and runs to Rao-Singh's house. He finds Rao-Singh badly wounded. The servants send for the police, and Drake, to protect his wife's good name, assumes responsibility for the crime. Carmelita goes to him in jail and confesses the truth. Dudley

SCENE FROM "THE CHEAT."

comforts her and tells her not to worry. He will sponsor her crime and find some way out of it. However, at the trial he is found guilty, and Carmelita, unable to see him suffer for a crime committed by her, confesses the truth. Baring her shoulder, she shows the brand Rao-Singh had placed upon her, and the verdict of guilty is set aside. There is a violent demonstration in court, during which Rao-Singh is badly used and arrested. Drake and Carmelita leave the court room arm in arm.

It is a thankless task to look too closely into the joints of a film like this. We have to accept the lines on which it has been constructed, and in this case the utmost praise can be accorded to the producer (Geo. Fitzmaurice) for having turned a sow's ear of a story into what is very nearly a silk purse of a film.

But the greatest attraction is Pola Negri. In "The Cheat" she had a wonderful chance, and she has taken it; and she shows us once again, and perhaps better than ever before, what a superb actress she is for this medium. (We wonder how we should like her if we heard her speak.) Jack Holt and Charles de Roche bear the weight of the acting on the masculine side, and give a good account of themselves. "The Cheat" is novelettish enough in texture, but comes out quite strongly dramatic in the picture playhouse. In a word, a film which (although it has an "A" certificate) is worthy of universal booking.

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REVIEWS OF NEW PRODUCTIONS—*Continued.*

Richard, the Lion-hearted

An adaptation of Sir Walter Scott's famous novel, "The Talisman."

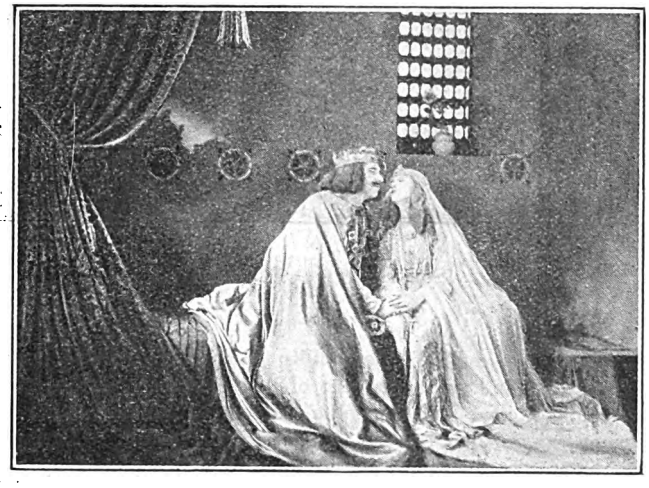
RELEASED BY ALLIED ARTISTS.

Length, 7,000 *feet.*

Release Date, *March*, 1924.

THIS is a picture which will be generally acceptable in this country on account of its undoubted entertainment values. Although dealing mainly with a historical subject of the twelfth century, in which King Richard, the Lion-hearted of England, is the figure-head, and which covers the period of the Crusades in the Holy Land. There is nothing heavy about the production; indeed, the story is told in a light and breezy manner, and the interest is well maintained throughout.

Adapted from Sir Walter Scott's novel, "The Talisman," the story follows the Crusaders at the period when Richard, having captured the coast of Palestine, prepares to march on to Jerusalem. At this point he discovers that treachery is rife in his camp, and that around the Duke of Austria and other nobles, there exists a marked jealousy at Richard's successes. Then there comes to join the crusade Kenneth, Knight of the Leopard, from Scotland, who hides his identity from Richard, because the Scottish King had refused to contribute his quota of men to the adventure. Kenneth falls in love with Lady Edith



SCENE FROM "RICHARD THE LION-HEARTED."

Plantagenet, but loses favour with Richard in being tricked by the queen in leaving his guard over the English standard, to visit his love. He is expelled from camp, after the death sentence had been repealed.

One of the plotters puts poison in Richard's wine, and the King becomes violently ill. The Sultan, learning of this, visits the English camp, disguised as a leech, and cures Richard. He then discloses his identity, proposing an alliance with Richard, and asking the hand of Lady Edith in marriage. Richard furiously declines the request and war to a finish is declared. A surprise attack on the camp is made by the Sultan, who has cured Richard, and his forces in another direction. The Saracens gain an entrance, but Richard, being warned, returns and puts the invaders to flight, and, after a terrific fight, captures the Sultan. Soon after a treaty of peace is signed, Richard having secured all the concessions demanded by the Crusaders. Kenneth is restored to favour, and wins the Lady Edith as his bride.

The outstanding personality of the picture is that of King Richard, admirably portrayed by Wallace Beery. We are permitted to see the King in many of his moments of relaxation. Indeed, there is very little fighting in the picture, for Richard's reputation as a fighter, like good wine, needed no bush. It is rather in a domestic light that this great-hearted Plantaganet is seen. He wrestles with his men in merry fashion, and is always their friend and leader. He jokes with his barber, and makes love to his fair Queen, all with a gusto and abandon that is thoroughly typical of the great soldier. In the fine scene where the Sultan discloses himself and asks for the hand of the Lady Edith, Mr. Beery rises to great heights in the denunciation of a proposed marriage to an infidel. It is, altogether, a very realistic impersonation, and the best that this capable screen actor has yet given us.

The acting in support is always good and sincere. Charles Gerrard as the Sultan played with excellent finesse, and John Bowers makes a handsome Prince of Scotland. Marguerite de la Motte as the Lady Edith is charming and effective in all she does. Photography is excellent throughout.

Putting It Over

Richard Talmadge's stunts make an average story quite a brisk picture.

RELEASED BY UNITY FILMS.

Length, 4,500 *feet.*

Release Date, *March* 31, 1924.

THERE is always a public for the clever stunt performer, and Richard Talmadge is now known to most exhibitors through the productions which have been trade shown by Unity Films. He is a clean and lissom athlete, and whatever task he essays is carried out with that fineness that evokes keen admiration. The story in which his stunts are a prominent feature becomes, after a time, less important than in most films, as interest centres round the character he interprets. Without him, "Putting It Over" would have been merely the record of an American municipal election, with just those peculiar associations which seem so strange to people accustomed to the more sober conduct of affairs in this country. A record at times inclined to be dull and conventional, but the man of mischief ready to turn any untoward accident to good account gives the record life and virility.

Richard Talmadge is Bob Merritt, the dare-devil, care-for-nought son of a financier, who does not hesitate to stoop to unworthy methods to win business advantages. Bob has found himself before the magistrate for creating a disturbance, and his father forgives him upon his undertaking to go down to Carterville to help defeat Arnold Norton, who is standing for the mayoralty. Bob sets out, but finds that Mayor Norton is an old friend, and that his daughter is a lady much to be admired, so he resigns his position and supports his father's enemy. The Mayor has been robbed of trust funds and their absence puts him in an awkward position, but Bob fights a three-round contest for 2,500 dollars and wins, afterwards catching the real thief.

Although the story is not of the strongest in places, and deals principally with a theme with which people in this country are only indirectly familiar, this picture should do well, as during the whole of the time Talmadge is on the screen his activities hold interest most strongly. The boxing scenes will certainly elicit great applause.

Former Richard Talmadge productions will have prepared the way for "Putting It Over," and wherever these have been shown this will make a worthy follow-up. Even as a first booking of the Richard Talmadge series it holds sufficient interest to win patrons' plaudits and impress them with the Richard Talmadge exploits.

(*Continued on page* 50)

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REVIEWS OF NEW PRODUCTIONS—*Continued.*

Snowdrift

A story of the North-West snows on hackneyed lines.

RELEASED BY FOX.

Length, Five Reels.

Release Date, June, 1924.

ANOTHER story of the eternal snows of North-West Canada, with its ice-bound wastes of country, its primitive civilisation, and its dubious morality. There must be a big public in America for this kind of stuff, otherwise the spending capacity on such productions would be drastically curtailed. As it is, each director appears to push still further north in search of realism, and it is quite possible that, given reasonable time, the North Pole will be reached and duly filmed. And what an ideal spot for the arch-villain to breath his sulphurous last! When this happens, and evidently not until then, will the weary kinegoer be allowed a well-earned respite.

The story tells of a prospector from the grim wastes of Alaska, with a fortune in gold, who gambles and drinks to his ruin. Then he meets Snowdrift, the beautiful maiden of the snows, and is inspired to conquer his weakness. Snowdrift believes herself to be the daughter of a squaw, but she is in reality pure white, being left when an infant, on the death of her parents, with the good-hearted Wannabish, who reared her as her own child. The prospector, who is known as "Ace-in-the-Hole," by rigid denial and silent discipline, regains his lost manhood, and in a raging blizzard rescues Snowdrift from a wolf pack. An unscrupulous whisky smuggler abducts the girl, and a thrilling chase across the frozen country ensues, culminating in a fight for supremacy in the dance saloon. In this "Ace," after a desperate struggle, in which the saloon is burnt to the ground, disposes of his adversary, and reaches happiness with the girl he loves.

The plot is much too incoherent to be either holding or acceptable. Buck Jones, the hero of many good Western dramas, is almost lost in a semi-dissolute character, sodden with drink, and only "finds" himself in the closing scenes. These provide the usual stirring climax, in which the villain puts up a really good fight, and then dies in the best and most approved manner. Supporting cast good, and there is some superb photography, with many delightful long shots—all worthy of better material.

What Happened Next Door?

Delightfully human story produced with sympathetic skill.

RELEASED BY WESTERN IMPORT.

Length, Six Reels.

Release Date Not Yet Fixed.

THE humanness of this picture and the subtle and effective little touches of genius in its direction make it a film to delight in, and should ensure for it a hearty welcome among all classes of kinema patrons. Its direction is the work of a woman—it is a Lois Weber Production—and its story is treated with womanly sympathy without it ever descending from a fine virility of treatment. It has a subject which will widely appeal—the brave attempt of a woman to keep up an appearance upon the miserably inadequate stipend of her professor husband. That and the alternate envy and scorn of the next-door neighbour (the wife of a fairly prosperous working bootmaker) provide situations which will elicit sympathy and admiration from everyone.

Amelia Griggs was much more attractive than her name. She was assistant at the public library, and Phil West, one of her father's students, found frequent occasions to visit the library. But the tragedy lay at home, where her mother was straining to make the professor-father's meagre stipend cover the most unextravagant household expenditure. Mrs. Olsen, next-door neighbour, the mother of a large family, and the recipient of a satisfactory weekly wage, looks down upon the Griggs's, whom she accuses of being stuck-up.

SCENE FROM "WHAT HAPPENED NEXT DOOR?"

Amelia falls ill, and the doctor's orders that she is to have nourishing food distress the anxious mother. Phil West has called upon Amelia, and the mother has spent her last few coins to provide a tea in the hope of Phil, who is rich, becoming her son-in-law. The young man, however, is open eyed enough to detect that the family is poor, and goes away to bring in some luxuries. Thus, when Mrs. Griggs returns with the goodies for tea, she finds that Phil's place has been taken by the young minister, a suitor worthy, but poor. In despair, Mrs. Griggs, seeing a chicken ready to be cooked at the open window of her neighbour, and conscious of her inability to purchase one, is tempted to steal it for a meal for her daughter, and her deed is witnessed by Amelia. Afterwards she returns it, but this Amelia does not see, though Mrs. Olsen does. Greatly distressed, Amelia goes to work and obtains her pay, calling upon Mrs. Olsen to pay for the fowl which she thinks her mother has stolen. Here she faints, and her weakness softens the heart of Mrs. Olsen, and the two families become friends. Phil West is the accepted suitor of Amelia, Peter Olsen realises the hopelessness of his love for Amelia, and the poor minister goes wistfully away to his bachelor quarters and his books.

In cold print the story looks slight, and without its warmth of treatment would undoubtedly have appeared so upon the film; but it is told simply, sincerely, and with just the right amount of emphasis upon small essential details which makes the successful picture. It is excellently acted by artistes who have entered into its sympathetic atmosphere. Claire Windsor is the star, but, adequate as she is to the part, it is the anxiety for the morrow of Mrs. Griggs, interpreted by Margaret McWade, that is the outstanding note in the picture. Louis Calhern is a handsome suitor, and the actress taking the part of Mrs. Olsen deserves praise. But over and above the artistes, it is the producer who commands most admiration, and who has made this picture the success that it undoubtedly is. It should do well everywhere.

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REVIEWS OF NEW PRODUCTIONS—*Continued.*

The Eagle's Feather

Another Metro money-spinner.

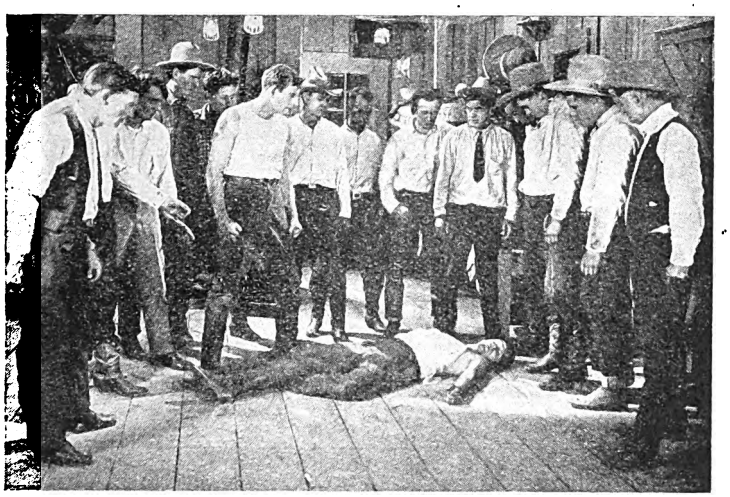
RELEASED BY JURY.

Length, 5,850 feet.

Release Date, March 31, 1924.

BASED on the eternal triangle theme of the love of two women for a man, "The Eagle's Feather," a picturisation of Katharine Newton Burt's novel, produced by the Metro Company, is a fine human drama.

Swift in action, and tensely played—amid the magnificent background of the Californian Sierras—the story is told with simplicity, directness, and compelling force. The necessarily serious main theme is cleverly relieved by excellent comedy touches, and the whole film is well up to the usual high standard of Metro productions. A big feature—startling in its realism—is a stampede of over 4,000 cattle. Affrighted by a sudden explosion the maddened animals are seen, plunging headlong in vivid, realistic flight—a camera achievement upon which Mr. Edward Sloman, the producer, is to be congratulated. Excellently acted throughout, and well mounted, "The Eagle's Feather" should easily prove another Metro money-spinner. Known as "the biggest man in Bear Valley," Delila Jameson—"the Eagle Woman"—owns "Circle R" Ranch, and rules it with a rod of iron. Her niece, Martha, a beautiful girl known as "the Eagle's Feather," assists her. The owner of the adjacent ranch is Van Brewen, a dangerous man, jealous of Delila Jameson and desirous of her niece. Home from the world-war, John Trent, down and almost out, obtains a situation on the Circle R Ranch and, recovering his self-respect, is smitten with the charms of



SCENE FROM "THE EAGLE'S FEATHER."

Martha, who reciprocates his affection. Jeff Carney, ranch-hand, jealous of Trent's advancement in Delila's favour, causes Trent to be badly kicked by a horse. Delila, tending his injury, discovers that she has lost her heart to the stalwart wanderer. Her love increases when Trent saves her from being crushed to death by onrushing cattle, who have been stampeded by an explosion engineered by Van Brewen. Returning to the ranch, Trent tells Delila of his love for her niece. Misunderstanding, Delila thinks he is proposing to her, and accepts him. Trent is obliged to tell her bluntly that it is Martha he loves.

Delila is in a frenzy of rage and humiliation. Jeff Carney has previously denounced Trent to her as having stolen money from her safe. She accuses Trent, orders the ranchmen to horse-whip him and drives Martha from the house. Trent fights the ranchers one by one. When almost exhausted the Chinese cook comes and testifies that Carney himself took the money. Trent's name is cleared and Carney disappears.

Amid a blinding snowstorm Trent goes in search of Martha, and tracks her to the Van Brewen homestead, whither she had staggered in a fainting condition. Maddened by drink and jealous hatred, Van Brewen attacks Trent and binds him. But, overcome by remorse, "the Eagle Woman" comes driving through the storm to the rescue. Van Brewen is thwarted, and the lovers are united.

As Delila Jameson Mary Alden gives a finished performance. In her varying moods she plays with restrained artistry and power. James Kirkwood, although a trifle deficient in light and shade, makes a virile manly figure of John Trent, and the rest of a clever cast are well suited. The photography and mounting are alike excellent, and Mr. Edward Sloman, the producer, has done well.

Westbound Limited

Features a big railroad thrill.

RELEASED BY WARDOUR FILMS.

Length, Five Reels.

Release Date, Not Yet Fixed.

THE Iron Horse (as that great writer of adventure novels, Ballantyne, called the railway engine) is always a favourite on the films—and especially when there seems to be a good chance of a spectacular crash. Something of this zest for witnessing a collision, supervening on excessive speed, must have animated the millionaire who, some years ago, tried to induce a railway company to allow two of its engines, travelling at express rate, to bang into each other head on. That, however, was before the age of pictures. Since that time many a big rail crash has been staged for the screen, though, so far as we remember, the collisions have not been visible at the actual moment of impact. An even greater thrill is provided by the miraculous escape of the trains rushing to their doom on the track—an escape engineered, as a rule, by the heroism or ingenuity of one of the "sympathetic" characters in the story.

The old thrill is recaptured in "Westbound Limited," a Wardour feature, which is full of excitements from end to end. This railroad picture has been superbly produced, and though we take only an ordinary, minor interest in the personages of the tale, the machinery of it is "mighty awesome." It has many original moments, too—as when, for instance, the red light of danger on the line is maliciously altered to green by the crook; and, again, when the signalman hero sets fire to the woods and underbrush by the side of the track in order to speed a warning to the unwitting enginemen. We cannot do better than describe the main sensation in the terms of its American producers: "As the monster locomotive appears thundering down the shining rails it is assuredly the mogul of melodrama."

The story, in brief, has to do with the evil machinations of a jealous private secretary of the railroad president, whose daughter reveals a fondness for a humble train dispatcher who saves her life when her horse falls on her in the path of an oncoming express train. Facing the dilemma of throwing the semaphore against the train piloted by his father with a prospect of wrecking the speeding mass of steel and humanity or leaving the pinioned girl, whose identity is unknown to him, to her fate, the dispatcher comes to a quick decision. What this decision is and its results forms one of the big "kicks" of the production, as described above.

"Westbound Limited" is decidedly a proposition for every hall whose patrons are keen on thrills and "hairbreadth escapes," and do not trouble greatly about the whys and wherefores of the human plot.

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REVIEWS OF NEW PRODUCTIONS—*Continued.*

The Stranger

Film with religious theme that is unsatisfying and of limited appeal.

RELEASED BY FOX FILMS.

Length, 4,400 *feet.*

Release Date, *June* 9, 1924.

THERE are very few films with a religious theme that are otherwise than maudlin and insincere in their treatment, for such a theme demands a more virile handling than any other if it is to make an impression upon the average kinema-goer. But when, as in this case, the leading character is a Texas Ranger who, in order to track the criminal, disguises himself as a preacher, converts his quarry from atheism, and then, while he is kneeling before him, slips the handcuffs over his wrists, one feels that the situation is not only inartistic, but offends against religion and good taste.

Yet this is the main situation of "The Stranger," which Fox Films trade showed this week. Dustin Farnum takes the part of Chick Shelby, who is given the task of bringing to justice James Trammal and his son John, who have sped to the mountains after having been responsible for the death of another ranger. The younger man is in love with Dora Bledsoe, daughter of the local clergyman, and Chick Shelby, entering the town during a religious revival, takes his part in preaching to the assembled crowd. Young Trammal has ventured into the town, and hearing the preacher's words, becomes attracted to him, and at length interviews him and is led from his atheist position to a belief in the more kindly religion of the stranger. Then the ranger finds that the young convert is the man whom he is seeking, and goes into the hills and captures him, and at that moment the father falls dead from a gunshot. Young Trammal is tried, but acquitted, and is seeking revenge upon the man who has deceived him, when Chick Shelby again preaches to him forgiveness and the young man drops his revolver and desists from his intended crime. Meanwhile, Trammal's sister has attempted suicide by drowning owing to an unfortunate association with the local attorney, whom Shelby accuses of shooting old Trammal, and the picture closes with Shelby and Dora Bledsoe in each other's arms.

Apart from Dustin Farnum, who does all that is possible with such a part, the only other artiste who impresses is Peggy Shaw as Dora Bledsoe, but the story is so unsatisfying that one regrets that it was used for film purposes. It can only have a public in districts where the patrons are extremely uncritical, and will accept such mushy religious situations as are here presented. Notwithstanding the incident of the association between the attorney and Susie Trammal, the film has been able to secure a "U" certificate.

Karno Comedies

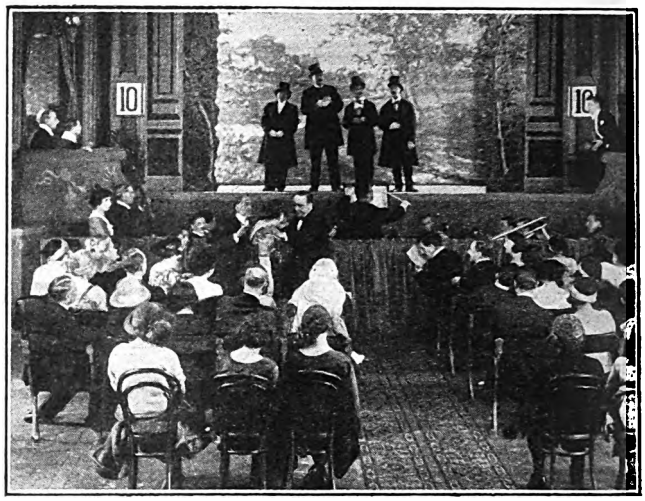
Film adaptations of well-known vaudeville sketches, whose varied humour will appeal to the public.

RELEASED BY W. & F.

Length, Two Reels.

Release Dates, "*Mumming Birds*," *January* 14, 1924; "*Early Birds*," *February* 14, "*Jail Birds*," *March* 14, 1924.

THERE are many scenes of genuine humour in these two-reel screen adaptations of Fred Karno's famous comedy sketches which will not fail to draw laughter from kinema audiences, and although the technique of the pictures, at least from a photographic point of view, does not come up to the standard one would like to see them reach, the comedy business is, on the whole, cleverly interpreted and maintained.



SCENE FROM "MUMMING BIRDS."

The three films shown to the trade last week were "Mumming Birds," "Early Birds," and "Jail Birds." In "Early Birds" Karno himself takes the part of the Jew in the doss house—the characterisation with which he scored such an outstanding success on the stage, and exhibitors booking the films would do well to stress this fact in their exploitation.

"Mumming Birds," which deals with the adventures of an inebriated gentleman in a theatre box, follows more or less the conventional screen slapstick tradition, and indeed this particular comedy is, one is bound to admit, a trifle forced in places, although the principals work extremely hard to get the maximum number of laughs out of their subject.

"Early Birds" is a highly-spiced fragment from life in London's underworld, and the film shows some clever knock-about work on the part of one of the characters, who enacts the part of the local bully so cleverly that one predicts for him an excellent screen future.

Far and away the funniest of the three is "Jail Birds," a really clever adaptation which, for its quaint drollery, has not been exceeded by comedy pictures anywhere. This picture alone makes the series well worth the earnest consideration of exhibitors in search of money-making two-reel comedies.

MUSIC SCORE FOR "THIEF OF BAGDAD"

MORTIMER WILSON, composer-conductor, of New York, is in Hollywood to do the musical score for Douglas Fairbanks' new film play, "The Thief of Bagdad," now well into production at the Pickford-Fairbanks studios. Mr. Wilson will watch the picture in the making, get his inspiration from what he sees, and will write the music as the production progresses, a method which is much at variance with the usual procedure of writing the score after the photoplay is complete.

Although the composer has had wide experience in the world of music, this will represent his first wholly original effort for the screen. An overture of his, however, the title of which is "Eighteen Forty Nine," served as the basis for the score for "The Covered Wagon." Mr. Wilson is the composer of five symphonies, many trios, quartettes, sonatas, songs, overtures, and lighter works. He also is the author of several text-books and other educational works now in use in New York and Boston public schools, as well as at the New England Conservatory and other representative musical institutions.

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Trade Movements in the Midlands.

King's Hall Reopening—Kinema Carnival—Election Film Stunts—Trade M.P. Re-elected—A Financial Note—Round the Renters

By our Birmingham Correspondent

FOLLOWING upon my note last week *re* the anticipated early reopening of the King's Hall, Birmingham, I now have good authority for stating that an improvement scheme will go forward almost immediately. Apparently the original reconstruction scheme, taking in the adjacent shops and other buildings, has been placed in the pigeon hole for the time being. The latest decision of Midland Entertainments, Ltd., will result in the requirements of the Justices in connection with the existing hall being met, and it is hoped that the King's Hall will again open its doors early in the New Year. By the way, this company has just sold its Tipton house, The Regent.

Kinema Carnival.

As many anticipated, the Edgbaston Assembly Rooms are not available for February 27, so that the date of the 1924 Carnival has been altered. Subject to the approval of the Benevolent Fund Committee, Mr. Smith (hon. sec.) has provisionally booked the rooms for the Tuesday evening, February 26.

Election Film Stunts.

The thousands of people who waited for hours in the centre of Birmingham to learn the results on polling night were well entertained. From the offices of the "Birmingham Daily Mail" they were kept in merry mood by the joint efforts of Messrs. G. W. Thompson (Springers, Ltd.), and T. W. Wilson (Pathé Frères). A projector was installed, and a good supply of Pathé comedies were screened during the long wait for the election results. Gaumont's provided a similar entertainment at Wolverhampton for those who gathered outside the offices of the "Express and Star."

Trade M.P. Re-elected.

The Midlands still have a member of the trade in Parliament, for Mr. Pat Collins, of Walsall, was re-elected. A year ago he entered the House of Commons with a narrow majority of 325 votes, but his latest victory in the Liberal interest was a more substantial one. In a three-cornered fight he secured 1,764 more votes than his Conservative opponent.

C.E.A. Secretary Ill.

Many Birmingham exhibitors heard with regret that Mr. G. H. Tyler, the secretary of the local branch of the C.E.A., was confined to his home last week. On Saturday, however, I was assured by a member of his staff that he anticipated returning to business early this week.

A Financial Note.

In my tour of the Midland renting offices more than one manager ventured to suggest that I might throw out a gentle and polite hint to exhibitors that their firm's financial year ended on December 31. Like all business people, renters look to their customers for prompt settlements of accounts, and endeavour, as far as possible, to clear their books at the end of the year. They realise that the majority of exhibitors keep faith with their contracts, but it is the minority who cause the trouble. Box-office returns are still on the lean side at some city kinemas, but surely a courteous request from a renter for a settlement should not be ignored.

Stoll's Latest.

Last week-end found Mr. Claude Solomon and a party of Midland exhibitors in London for the trade show of the Stoll adaptation of Temple Thurston's novel, "Sally Bishop," and also the Savoy dinner to Miss Marie Doro on Monday night. Following wonderful bookings on "The Rest Cure," the first George Robey feature, Mr. Solomon anticipates that "One Arabian Night," which met with a fine reception at last week's Birmingham trade show, will be eagerly sought after.

Novello-Atlas Offerings.

Having given up the Midland agency for the Apex productions, Mr. J. I. Norfolk (Midland Independent Renters, Ltd.), is now handling those of Novello-Atlas Renters, Ltd., in this territory. His first offerings are a trio of Living Silhouettes entitled "Two Chinned Chow," "The Shimmy Sheik," and "Yes, we have no ——." These will shortly be followed by the Ivor Novello feature, "The Man Without Desire."

New Apex Representative.

By the way, the interests of the Apex Co. are now in the hands of Mr. T. E. Dugmore, who, until recently, was a member of Jury's Midland staff. At present Mr. Dugmore is working from his private address, 1,583, Coventry Road, Small Heath, Birmingham. His first trade show subject will be "The Blindness of Riches."

New Year Offerings.

With the screening of the Norma Talmadge feature, "Ashes of Vengeance," Mr. C. H. Sanders closed down his First National weekly trade shows until the New Year. The subjects down for screening in January are "The Bad Man," "Wandering Daughters," "Her Reputation," and "The Fighting Blade." For future trade shows Mr. Sanders has just issued to all exhibitors numbered season tickets, in neat celluloid cases. A good crop of inquiries resulted from the premier run of "Potash and Perlmutter" at The Futurist.

An Ideal Novelty.

Those who recall the amazing success of that Ideal novelty, "The Runaway Express," should get in touch with Mr. Harold Boodson concerning "If Matches Struck?" This is a single-reeler for immediate release. His latest Hepworth feature, "The Naked Man," is being steadily booked in the Midlands.

Briefs of Interest.

Mr. F. Williams, son of Mr. Frank Williams, of the Picture House, Cannock, has been appointed outside representative for Hub Films.

Mr. D. Lawton (Wardour) is doing good business with the Ethel Clayton feature, "If I Were Queen." To-morrow (Sunday) he will screen at The Scala the second series of "Fighting Bloods."

Mr. Bernard Cresswell (Jury's) is now offering "Hospitality," a fine comedy, featuring Buster Keaton and Natalie Talmadge.

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WATCH COMMITTEE AND LEEDS KINEMAS

NEW REGULATIONS—64 LICENCE RENEWALS

FROM OUR LEEDS CORRESPONDENT

AT the meeting of the Leeds Watch Committee last Monday, Mr. Lewis Moore, the chairman, referring to the kinemas in Leeds, said he impressed upon licence-holders the necessity of strictly complying with the regulations, especially those framed for the safety of the public who visited kinemas. This had been prominently brought to notice by the unfortunate accident at one of the kinemas during the past year. New statutory rules and regulations had recently been issued by the Secretary of State; and the Watch Committee, who were in close touch with the Cinematograph Exhibitors' Association of Great Britain and Ireland, were also engaged at the present time in revising the local conditions in relation to kinemas in the city. Those new regulations would be embodied in the kinematograph and music licences which would be issued early next year.

Since the last meeting they had been in touch with the Cinematograph Exhibitors' Association, and certain concessions had been made in respect of singing to appropriate films, and those privlieges, which were granted to December 31 of this year, had been extended for a further year.

Mr. R. L. Mathews (Chief Constable), in presenting his first annual report, said that with regard to applications for permission to hold Sunday concerts and meetings in kinemas, those applications were now dealt with by the chairman and deputy-chairman of the Watch Committee, with the exception of applications of a contentious or unusual nature, which came before the committee.

A decision of particular interest to the Watch Committee had been given by the Stipendiary Magistrate of Leeds in a case of disorderly conduct in a kinema. The Stipendiary Magistrate held that as the public were admitted to the premises on payment the kinema was a public place within the meaning of the Leeds Corporation (Consolidation) Act, 1905, and he convicted the offender. That decision, said Mr. Mathews, would materially strengthen the powers of the police in assisting proprietors in dealing with disorderly conduct in kinemas.

The Chief Constable said there were 67 kinematograph licences in force in the city, of which four were in relation to theatres and music-halls and four to other premises where kinema entertainments were held occasionally. There were 59 kinemas, an increase of three on the previous year. They had a total seating capacity of 50,081, which, according to the estimated population of the city—465,500—was equivalent to one seat for every nine of the population of the city.

The committee granted 64 renewals of kinema licences.

"TO LHASA IN DISGUISE"

DR. MONTGOMERY McGOVERN, who will give an explanatory talk during the showing of his film, "To Lhasa in Disguise," at the New Oxford Theatre during certain matinees in January, has just returned from a triumphant Scandinavian tour. Although Dr. McGovern lectured in English, his lecture and film made a tremendous impression. "To Lhasa in Disguise" will not interfere in any way with the performance of "Little Nellie Kelly."

Monta Bell, who assisted Chaplin in his productions during the last two years, has been engaged by Warner Brothers to take part in the direction in several of the new Eighteen 1924 Screen Classics.

BETTY COMPSON AND THE BRITISH EXHIBITOR

CORRECTING FALSE IMPRESSIONS

BETTY COMPSON, the well-known kinema star, recently made some remarks upon the industry in Britain, upon which certain misconstructions were placed which altogether misrepresented her attitude. She has therefore addressed to the British film industry, through the trade Press, a communication, in which she says:

"I am glad that my efforts on behalf of the British exhibitor are bearing fruit, as the comments of such distinguished persons as the Editor of the FILM RENTER and President Brandt of the New York State exhibitors, and others, indicate.

"It is not news to me that the British exhibiting industry has been held back by the war. It hurt me while I was over there to meet British exhibitors, to learn how capable they were of better things, and grasp that they were up against a stone wall of lack of newspaper and financial co-operation. I made up my mind that I would help correct this condition as far as individual agitation would do it. I just hope that what I really said—all of it true—gets to the attention of the British newspapers and capitalists that can supply the remedy.

"I repeat that the British exhibitor is as good a showman as exists anywhere in the world, that his exploitation methods are absolutely adequate, and that all he needs to make him lead in his field is a change of newspaper and banker attitude. And this, I am convinced, will come.

"I am sorry that my remarks have been misconstrued in certain journals, making me appear depreciatory of British production. I never as much as mentioned British production once in any interview that I ever gave out. Britain is doing admirable things in production, but I purposely left this out, because I had just appeared in two productions made over there, and my remarks would not have carried an impartial flavour. There is also a silly story to the effect that I 'hated London.' The fact of the matter is that I am as much at home in London as I am in New York, and expect to go back there some day.

"I never touched the British situation in any way except on the exhibiting side, where I endeavoured to point out the artificial handicaps under which the British exhibitor was forced to labour, and made my plea that these be speedily removed."

THE OLD UNIVERSITIES TAKE A HAND

THE reception at the Stoll Picture Theatre Club, at which the following artistes were present: Betty Balfour, Eille Norwood, Rex Davis, Fred Wright, Henry Victor, Mary Dibley, Malvina Longfellow, Florence Turner, Gerald Ames, Herbert Langley, Sir Simeon Stuart, Frank Dane, Gladys Jennings, Agar Lyons (Dr. Fu Manchu), held an interest apart from its ostensible purpose of providing an opportunity for public and artistes to meet. The Cambridge University Kinema Club, the first one of its kind in existence, sent its president and secretary, together with a deputation of six members, to gain some knowledge from the artistes of their ideas about the kinema as an art and as a commerce. This is preparatory to their organising their futures with a view to entering the film industry. If the English Universities stand for all the culture, tradition, vision and wide breeding which is their claim, then this new intelligentsia coming into the movement marks a milestone on the road to progress.

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New Rules at Leeds Exchange

Attempt to Recapture the Trade Shows

From our Leeds Correspondent

THE fifth ordinary general meeting of the Yorkshire Cinema Trade Exchange, Ltd., is to be held in the Trade Theatre on the Exchange premises, Queen's Arcade, Briggate, Leeds, next Thursday, at 2-30 in the afternoon.

The annual report states that the directors extend their thanks to the renters who have consistently supported the club, but regret that a considerable number of trade shows have been held elsewhere, resulting in a loss of revenue amounting to approximately £900 as compared with last year. This state of affairs cannot possibly continue if the Exchange is to remain open, and with this in view they have decided to place before the shareholders certain amendments of the by-laws. The amendment is to by-law 13, and is as follows (the following words to be added at the end of the by-law):

"Provided always that a member elected during the tenth or eleventh months of any year shall, in respect of such year, pay only half of the appropriate annual subscription, and a member elected during the last month of year shall, in respect of such year, pay only one quarter of the appropriate annual subscription."

Undertaking as to Trade Shows.

A new by-law to be made as follows:

46a. All members of the club shall, not later than the seventh day of January in each year, sign an undertaking in such form as may be prescribed by the Committee that they will not, between the date of signing and the seventh day of January in the following year, hold or attend any trade show whatsoever in the City of Leeds except at the Yorkshire Cinema Trade Exchange Club.

Each new member shall sign a like undertaking not later than seven days after his election, and shall not be admitted to the privileges of the club or deemed to be a member thereof until he has signed such undertaking.

The Only Alternative.

"The directors feel," the report continues, "that only drastic measures of this nature will enable them to bring about the desired result, the only alternative in their opinion being the winding-up of the company. The renters alone are not entirely responsible; the fault lies equally with the exhibitors who have not given the Exchange their full support by constant attendance at trade shows held therein.

"In other departments of the club finances there is a reduced revenue, and the conditions at the present moment show even a worse state of affairs. The directors have during the year used every effort to economise in every possible way with due regard to efficiency and proper service, and they feel there is little more they can do in this direction.

"The directors have given careful thought and consideration to the position of the company, and think that the only way to consolidate the position is by the proposed additional by-law contained herein, and they hope that every shareholder will give same his earnest support in order to secure the future success of the company."

Earnest Consideration Bespoken.

The new by-law, in its legal phraseology, looks fearsome, but calm contemplation and consideration will reveal it as the salvation of the club. There can be little doubt that if all renters would agree to trade show at the Exchange it would remove the mad competition among renters to out-vie each other in fancy trade shows, which, for trade purposes, are not as worth while as they might appear. The whole trade would be under one roof and would be cemented in more ways than one. The renter will gain in the long run. It will save expense, inasmuch as the exhibitors will be on the spot, and the exhibitors will gain, as what are called "the first-run Leeds" trade shows, not just to exhibitors, but to hundreds of the public, will be done away with. The hundreds of the public will see the picture in the various kinemas by paying in the ordinary way at the box-office.

The directors' new proposal is worthy of the earnest consideration of every member who has at heart the best interests of the Exchange and of the trade.

EXECUTRIX' CLAIM FOR RECOGNITION

ORDER GRANTED BUT APPEAL POSSIBLE

MR. HUGH C. BISCHOFF, appearing for Mrs. Flora Sunshine, of Spring Hill, Upper Clapton, moved, before Mr. Justice Astbury in the Chancery Division, on Friday, for an order that the register of members of the Hackney Pavilion, Ltd., should be rectified by the insertion of applicant's name as the holder of 3,333 shares of £1 each in substitution for the name of her late husband, Judah Sunshine.

Counsel explained that Mrs. Sunshine was the executrix and sole personal representative of her husband, who held these shares, and the trouble arose through the refusal of her application to have her name registered as the owner of the shares. Under the articles the directors had the right to decline registration at their own uncontrolled discretion.

His Lordship: Have they declined?

Mr. Bischoff: We say no. There are only two directors, and one is in my favour and one against.

Mr. Luxmoore, K.C., for the company, submitted that the Board had not approved the registration and had negatived the application. Mrs. Sunshine was recognised as the executrix and had been paid the dividends on the shares. The directors were Mr. Cramer and Mr. Rose. The resolution was proposed by Mr. Rose and was not passed. This was equivalent to a refusal to register the applicant.

His Lordship: If the quorum is two, it takes two people to decline, and two people have not declined. He added that he was of opinion that the applicant had the right to claim to be registered in respect of the shares. As the two directors were divided in opinion, they did not decline or suspend the registration. Therefore applicant had the right to be registered in respect of the shares, and he made an order as asked for by the notice of motion.

His Lordship granted a stay of execution pending appeal.

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Scottish Notes and News

New W. & F. Manager—Waverley Activities—Arthur Dent on Block Booking—Kine. Masons

(From our Glasgow Correspondent.)

THE election has left many renters and exhibitors firm believers that from the point of view of business "nothing could be worse." Perhaps this particular election was worse than any previous Parliamentary disturbance owing to the zest that many kinema patrons displayed in heckling candidates, and as a method of free entertainment some of the meetings would have been hard to beat. There is one crumb of comfort that has fallen to the exhibitors—they have now, at Westminster a bigger representation of members who have declared themselves in favour of abolishing the Entertainments Tax.

New Job for Mr. Jacobs.

Talk among the renters this week centres largely around the forthcoming appointment of Mr. John Jacobs as the new Scottish representative for W. & F. Film Service. At the present time Mr. Frank Page, of the Page Company, is in charge of the Scotland territory for W. & F., whose strongest card is, of course, Harold Lloyd in his sensational comedies. Early next year I expect Mr. Jacobs will be installed in a new office, and it will be interesting to watch developments. I have known Mr. Jacobs, who has represented Stoll's, for a number of years in Glasgow. He has done good work on the benevolent side of the industry and is, I should say, one of the managers in the city with longest service among those representing the largest film distributors.

A.F.N.'s New Manager.

I dropped in to see Mr. Frank MacLaren, who took over the reins of office for the A.F.N. at Bothwell Street on Monday. He has had a lot of experience on the road for his present employers and also served under Mr. Carruthers, of Goldwyn's. His deserved promotion will mean that the business at Bothwell Street will move along smoothly. His next trade show, he tells me, is to be the Norma Talmadge "Ashes of Vengeance." All A.F.N. trade shows are held in their private theatre, and Mr. MacLaren will be properly baptised ere the old year rings out and the new year rings in.

Waverley Activities.

"A considerable output of big stuff" is the optimistic forecast of Mr. Arthur Dent, of Waverley, of whom I asked a prophetic look ahead for 1924. Personally he is only handling big features such as "Fighting Blood," "Divorce," and "Third Alarm." In the past Mr. Dent's firm have put over in Scotland some of the best German and Austrian material, so he has set a good example for "bigger pictures for 1924." I sought his opinion on block booking and he sounded a warning which may be timely at the moment.

"Don't Be Bitten Again."

He thoroughly agrees with the leader in the FILM RENTER on this problem, which threatens to break fresh ground. "As an exhibitor, I can say that a lot of my friends may be taken in on this question," he said. "How many of them know, for instance, that stars are shifting continuously, and if they contract to get a block of any firm's output for a stated period that they are running a great risk. I could mention several instances at the present time. This aspect of the question may be missed by too keen exhibitors who will blind book because of cut-throat prices. Let them beware and seek the advice of those who have suffered from this evil system in the past. "Don't be bitten again!"

The Park Kinema.

The beginning of the week saw the reopening of the late Grafton, under the new title of the Park. It is situated in Great Western Road. I have pleasant recollection of this artistic little hall, with its charming tea-room. I hope, under the new management, it will prosper and attract good custom.

Lodge "Anima"—New R.W.M.

The installation ceremony of Lodge "Anima," which was held last week, was well attended by Masonic craftsmen of the kinematograph trade. Brother William Shaw is the new Master. He has been connected with the exhibiting side of the industry for a number of years and a regular attendant at C.E.A. meetings, where he has the reputation of being level-headed. The retiring Master, Bro. J. M. Kissell, was presented with a Past Master's jewel and regalia, and a chiming clock and diamond and pearl brooch for Mrs. Kissell. Mr. Kissell has long been connected with the exhibiting side.

Slides from the Renters.

Mr. Joe Kean, of Famous Productions, trade showed Johnny Hines in "Luck," a good all-round production.

The latest Goldwyn which Mr. Carruthers showed to a good audience was "Unseeing Eyes," a Cosmopolitan production in which Lionel Barrymore is the star.

Manager Ritson Bennell has made arrangements for three trade showings of the latest Realart drama, "A Dark Lantern" and also of "The Cowboy and the Lady," two offerings by the Gaumont Company.

The Vitagraph's eagerly awaited Stuart Blackton film, "On the Banks of the Wabash," saw Mr. Tom Pirie busy answering inquiries during the week.

A.F.N. SPORTS CLUB DANCE.

THAT the First National staff of some 125 members in the London headquarters does not believe in all work and no play was enjoyably instanced last Monday evening, when the A.F.N. Sports Club gave a dance and supper. First Nationalites were fully represented, from Managing Director Pugh and the executive heads down to the youngest stenographer. A feature of the evening was the announcement by Mr. Pugh that the company would give a dinner-dance to the whole staff in February.

The Marble Arch Pavilion management, Messrs. Davis, have extended an invitation to Miss Rene Kelly and members of her "Dulcy" company to witness a matinee presentation of Constance Talmadge's screen version of that comedy success this week.

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HOW LEONARD DENHAM PUT OVER "ASHES OF VENGEANCE"

EXHIBITOR RENTER'S SHOWMANSHIP

From Our Leeds Correspondent

LEONARD DENHAM, the new Yorkshire manager of Associated First National Films, is nothing if not original and enterprising. Now settled in the A.F.N. offices in Bardon Chambers, King Street, Leeds, he has quickly brought to bear on his renting business the smart methods of showmanship he has so successfully exploited on the exhibiting side.

Following his successful trade show of "Ashes of Vengeance" last week-end, Mr. Denham, for his trade screening of the feature at the Cinema House, Sheffield, last Wednesday morning, set off early from Leeds with a char-a-banc containing about a score of instrumentalists, including the whole of the band, under M. Calamani, of the Scala Theatre, Leeds, which played to the film throughout last Friday. Leaving the Scala Theatre shortly before nine o'clock in the morning, Mr. Denham and his party landed in Sheffield just in time for the trade show to commence at 11 o'clock. It was a very successful and interesting show and, although the film in itself is a first-class attraction, there can be no doubt that the music as played by M. Calamani and his Scala orchestra—they having already rehearsed and played through the Leeds show—was an added attraction and distinctly set off the interesting story and the acting of popular Norma Talmadge.

After the show a representative body of exhibitors were entertained at luncheon by Mr. Ralph J. Pugh, managing director of Associated First National Films, Ltd., who had come down specially for the trade show, and by Mr. Denham, who, while not by any means unknown in the cutlery town, quickly renewed some old acquaintances and made many more new ones.

The trade shows and following function was a great success, as was the Leeds show, and Mr. Denham was busy all afternoon and evening and part of next day dealing with exhibitors eager to secure this big attraction.

The Scala musicians returned by char-a-banc and were all in good time for the afternoon performance at the Scala Theatre in Leeds.

To take a theatre orchestra over thirty miles to a trade show in another town—particularly a place like Sheffield—seems extraordinary, but the Scala players were playing the special presentation music for the film for the third time and knew just what music was wanted.

Well done, Denham!

CLARKSON
Costumes, Wigs, Properties, etc.,
for
FILM PRODUCTIONS,
41-43 WARDOUR STREET, W. 1.
A few of the Films I have Dressed:
"THE GLORIOUS ADVENTURE"
"DIANA OF THE CROSSWAYS"
"JANE SHORE"
"SIXTY YEARS A QUEEN"
"BATTLE OF WATERLOO"
"GAME OF LIFE"
ETC., ETC.

"MERRY-GO-ROUND" DEFIES ELECTION OPPOSITION

EXCEPTIONAL BUSINESS—A CLEVER PROLOGUE

DESPITE the opposing attraction of election meetings, reports of the success of the famous Universal Jewel production, "Merry-Go-Round," have been enthusiastic. At the Shepherd's Bush Pavilion—3,000 capacity—despite the Winston Churchill meeting next door, their Monday's opening screening played to a packed house, and packed houses were the order of the week. At the Tower, Peckham, a similar

Scene outside the Pavilion, Lavender Hill. Crowd lining up to see "Merry Go Round."

happy state of affairs was reported, while at the West End Cinema, Coventry Street, every record of the house was broken, and, as a result, it has had to be retained for a second week. This is the first time in the career of this theatre that such a repeat run has had to be made. At the Pavilion, Lavender Hill, Mr. Moylan had the chagrin of sending some of the crowds away—the "Standing-Room Only Board" being much in evidence. Similar reports reach European from most of the other picture theatres in the London district which were showing "Merry-Go-Round."

A Prologue Novelty.

Quite a novelty in prologues was offered by Mr. L. Castleton Knight at Shepherd's Bush Pavilion. When the curtains were drawn for the opening of "Merry-Go-Round" the front of an illuminated circus tent was shown as a background, then the noise of a merry-go-round was heard, and whirling shadows of hobby horses on the round-about were silhouetted as they flashed against the illuminated linen of the circus tent. In the right hand corner was silhouetted a punch and judy with the famous characters at work. On the front stage the whirlwind dancers, Divina and Charles, performed the specially devised merry-go-round dance which they previously produced at the Empire Theatre. Mr. Castleton Knight is to be congratulated on a most ingenious prologue.

A FILM RETITLED.

The Graham Wilcox film, "Sure Fire Flint," has been retitled "Smashing Through," with "Sure Fire Flint" as a sub-title.

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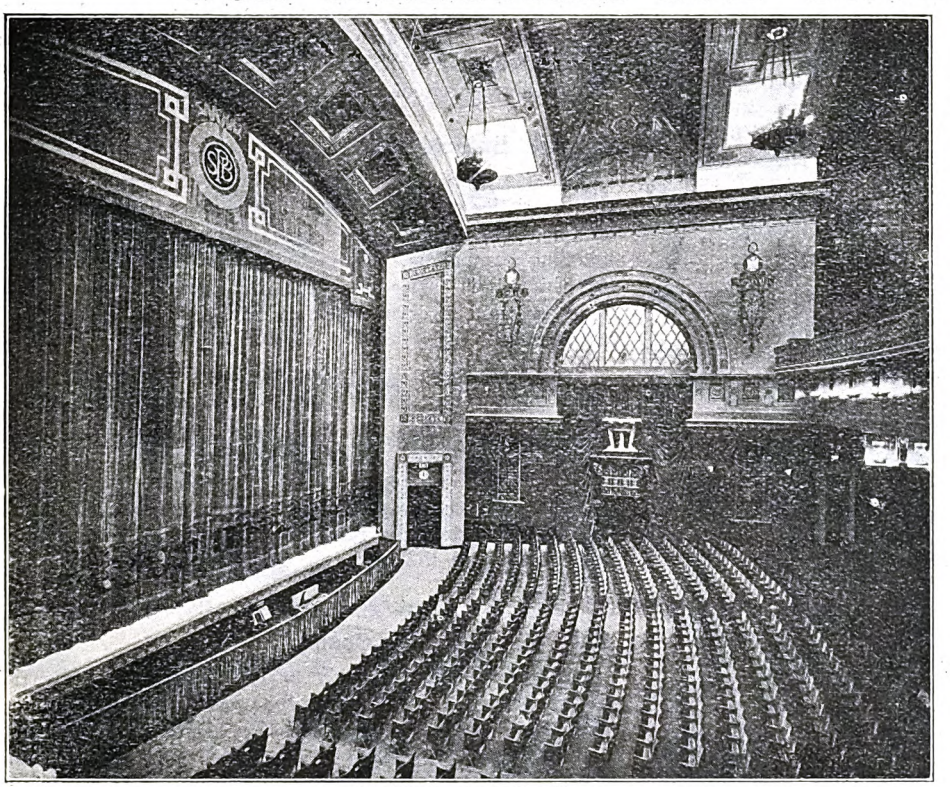
THE FILM RENTER &
MOVING PICTURE NEWS
TECHNICAL SUPPLEMENT
STUDIO :: LABORATORY :: KINEMA
DECEMBER 15, 1923.

WARING & GILLOW'S
CARPETS
FOR THEATRES AND CINEMAS



Shepherd's Bush Pavilion.

Shepherd's Bush Pavilion
Golders Green Hippodrome
Chiswick Empire
Cardiff Empire
Torquay Pavilion
Blue Halls, Hammersmith
St. Martin's Theatre
Aldwych Theatre
London Music Hall

Above are a few of the Theatres, Cinemas, and Pavilions which have recently been carpeted throughout by Waring & Gillow.

In an open market we have convinced our clients that we are able to supply Carpets of quality at strictly competitive prices.

WARING & GILLOW
LIMITED
164-180, OXFORD ST., LONDON W.1.
Please address all communications to the Contract Department.

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ADVERTISING DISPLAYS AT THE KINEMA.

Little Ideas Turned Into Big Receipts.

THE ART OF MODERN SIGN DESIGN.

(By PATENT.)

THERE can be little doubt that the art of advertising the picture theatre has advanced in a very remarkable manner in the last two or three years. The industry has at last recognised the fact that the public is keenly alert for amusement. Good entertainment is a necessity of the present day, and shows of merit do, in time, earn recognition from the people. But, under the science of expert advertising, this recognition is secured in a much shorter time, and is accorded by much larger numbers. The picture-theatre manager in these enlightened days has to be very much alive in the subjects of publicity, exploitation, and presentation, for the public likes to be told, and told in no uncertain way, what is being shown, and when it is being shown.

The Modern Sign Design.

The exterior lighting displays of the large super kinemas, and at those West End theatres in London, which are regularly showing the big pictures, are remarkably effective. At the theatre screening "The Covered Wagon" the electric signs are most compelling and artistic. The front of the building is one blaze of artistic light, and is probably the finest display yet seen in Piccadilly. But these large theatres lend themselves admirably to this electric advertising, and it will be found that, in the near future, these displays will be made more realistic and comprehensive. Actual scenes from the picture will be given with such exactness of detail, that the interest of the passer-by is held, and his emotions touched in the same way in which audiences are affected by the actual scenes on the screen. Naturally, to produce an electric sign which will attract the crowds of pleasure seekers in the big centres, and hold their attention, requires the skill of an artist, and a grip of the situation which can only be acquired by a deep analysis of the picture presented. Novelty and originality are much valued in this connection, for where something different has been created from what is ordinarily seen, its attractive power, apart from its artistic merit, is soon felt at the pay box.

Publicity Policies in other Directions.

But there are other, and equally effective, ways of advertising the attractions of the theatre. After your exterior decoration comes the lobby, and exploitation here is capable of most artistic treatment. That eminent showman, Edward L. Hyman, director of the Brooklyn Mark Strand Theatre, recently said: "Whether the theatre is big or small, the lobby should be pushed to the utmost. Managers should abstain from making their lobby walls look like weatherworn bill-boards, for this circus style is all glare and carries no punch. The lobby should be well-balanced, both in quantitive material and colour combination."

And newspaper publicity must be carefully studied. Stories for the Press should be sent regularly, for editors are always willing to co-operate with exhibitors who have established themselves as dependable and upright. Care must be exercised, however, that newspaper publicity is not overstated, for when this is the case, the sense of disappointment felt by the public has often the effects of the boomerang.

Don't Neglect the Little Ideas.

There are means of exploitation, at a minimum of expense, at the hand of every exhibitor who seeks them. Good, substantial profits have often been realised from small exploitation mediums. Here is what one writer on the subject says of juvenile assistance where the subject warrants it: "Here's to kids—the greatest boosters in the world! Here's to kids—the youngsters under 16. There are kids whose ages run up to sixty, but for exploitation purposes the kids under 16 are the most valuable!

"They are valuable because of their naïve freshness, energy, and enthusiasm. Any experience, as long as it is as exciting as an automobile ride, will remain new to them simply so that it be an experience. Their energy keeps them for ever telling about it. Their enthusiasm has reserve tanks that will burn long after the supply of the more adult members of the family has been exhausted.

"Those three qualities: freshness, energy, and enthusiasm are three-fourths of the equipment for a good exploitation campaign. The fourth one is originality, and one must be pardoned for not expecting of a youngster of 16 or under the mental equipment of a Harry Reichenbach.

Juvenile Enthusiasm.

"If one goes back to the history of motion-picture exploitation statistics will reveal that the most satisfactory campaigns, on the average, have had a juvenile background. Not the most startling campaigns, perhaps, but the most substantial. For one thing it is easier to collect youngsters in large numbers in a hurry, and everyone will admit that numbers should be considered.

"Another reason why youngsters are valuable agents for the film is that they haven't been awed into submission by the convention of silence. If they like a thing they evidence it in a definite manner. A crowd of five hundred kids about to attend a Jackie Coogan matinee will tell you that they are pleased with the prospect, and do so by yelling and shouting so that everybody who passes knows it. It's good publicity for the theatre and the picture. That's why kid matinees are so popular."

And New Ideas Are Coming.

There is really no limit to the methods of advertising a picture theatre. If the exhibitor would have the public think about his theatre, and interest themselves in his offerings, he must, by expert publicity, concentrate their attention upon his show. The public are extremely susceptible to clever exploitation and good publicity ideas. The more powerfully, yet artistically, the theatre man shouts his news, the more the public appreciate that he has the goods to deliver. And who can say to what height picture-theatre exploitation will reach? A remarkable instance is recorded of a clever New York theatre manager, who worked a radio stunt with extraordinary success. Donating the services of one of his star vocalists to sing for broadcasting, he received, in return, a broadcasted announcement of the opening date of his next big picture, and this announcement he estimated was heard by no less than twenty thousand interested people. Some enterprise!

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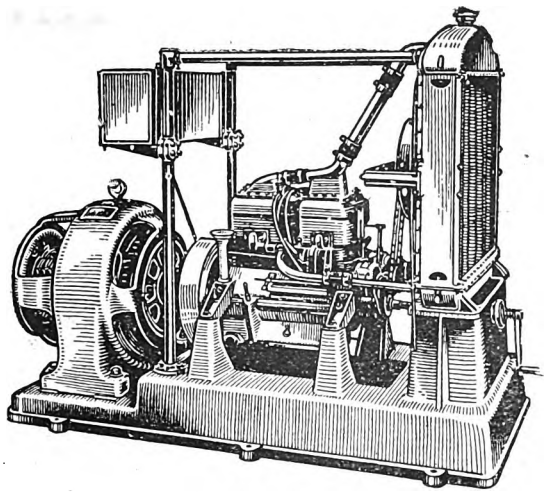


ELECTRIC GENERATING SETS

to run on Petrol, Paraffin, or Gas.

Plant from ½—50 KW. in stock, in many cases New Surplus at Less Than Half Maker's Price.

Why not make an appointment to see a set on test?

Fyfe, Wilson & Co., Ltd.

***(Dept. MP).* 31 Budge Row, London, E.C.4.**

Works: BISHOP'S STORTFORD, HARLOW.

Phone: CITY 2602/3, *Grams:* DUCTILITY PHONE, LONDON

Quality with keen prices

Sell 'TURNER' Chairs.

A few of our recent contracts—

CITY CINEMA, LEICESTER.—1,523 Semi-Tub Chairs.

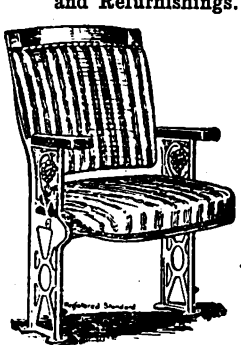
NEW CRITERION CINEMA, DUDLEY.—1,250 Chairs, all Carpets, Lino., Curtains, Rubber, Café Furniture, etc.

NEW DELICIA CINEMA, GOSTA GREEN.—1,200 Chairs, and all Curtains, Brass Work, etc.

TRIANGLE, BIRMINGHAM.—592 Chairs.

TENNYSON PICTURE HOUSE, BRADFORD.—1,100 Chairs.

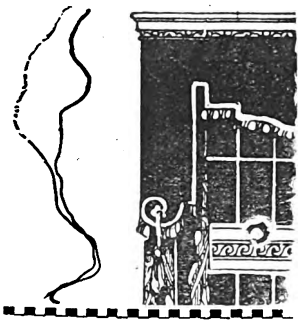
ELECTRA CINEMA, CHEADLE.—257 Inlaid Chairs and Refurnishings.



Let your Cinema be the next for furnishing by "The Firm of Experts."

TURNER
Theatre Furnishings

W. W. TURNER & Co., Ltd.
5, Warwick Works,
York Road, King's Heath,
BIRMINGHAM.



The World's Theatre Furnishers.

REGISTERED
BECKWIN
TRADE MARK.

Recent Contracts for Draperies.

Empire, Newcastle-on-Tyne—Tableaux Curtains.

Grand Theatre, Oldham—Tableaux Curtains.

New Pavilion, Colwyn Bay—Tableaux Curtains, Window Draperies, etc.

New Theatre, Oxford—Silk Plush Tableaux Curtains

New Cinema, Oakengates—New Curtains throughout.

Grand Theatre, Grahamstown, S.A.—Magnificent Tableaux Curtains, Wing Curtains, etc.

Gnoll Hall Cinema, Neath—Magnificent Proscenium Border and Electrically Controlled Draw Curtains.

Central Cinema, Cambridge—Proscenium Draperies and Electric Draw Curtains.

The Scala Super Cinema and Theatre, Evesham—Magnificent Tableaux Curtains, and all Box Curtains and Draperies throughout.

Victoria Opera House, Burnley Curtains throughout.

Lancashire Agent & Showroom:
S. Haling
11 Gt. Lucie St., Manchester

Draperies Carpets Seating

YOUR FURNISHINGS—Chairs, Carpets, Draperies, etc. set the seal of refinement upon your hall. Each individual sits in your chair for hours; his enjoyment is dominated by his comfort and environment; his enjoyment is your Goodwill—and Goodwill is the very keystone of popularity.

See that your furnishings are "Beckwin" and the success of your hall is assured.

¶ We are the only firm of Theatre Furnishers giving a definite guarantee for Five Years. The high standard of quality is the concrete foundation for such confidence.

CARPETS	CHAIRS & SEATING
WILTON	PELMET BORDERS
SUPER-WILTON	TABLEAUX CURTAINS
AXMINSTER	DRAW CURTAINS
CORK CARPETS	ORCHESTRAL RAILS
LINOLEUMS	AND CURTAINS
UNDER FELTS	WINDOW AND DOOR
STAIR NOSINGS	CURTAINS AND
MATS	FITTINGS, ETC.

Write for illustrated catalogue and complete list of contracts executed and in progress——

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THE IMPORTANCE OF THEATRE LIGHTING

Advanced Lighting and Control.

COMPARISONS OF PAST AND PRESENT.

No. 3.

THE value of gas lighting in the theatre was due, not so much to its greater illuminating power, as to its being subject to regulation and control. The new system and its development was a revelation to the public. Auditoriums were darkened during the action of the play—an improvement heretofore impossible. It was found that darkness and shadow, under control, were equally as important factors as light in producing effects. Elaborate lighting systems were devised. Mains sometimes more than 12 inches in diameter were used, and many thousands of feet of feeder pipe, fixed and flexible, were installed. The Lyceum Theatre at London, and the Boston Theatre in America were two of the first to be completely equipped and so arranged that the lights were controlled from one point in the building. A regulator located near the " prompter " was employed for the purpose.

Open-flame gas lights were used at first, and, later, glass chimneys were added to protect the flame from air currents. It was the general custom to turn the gas flames low in the auditorium rather than out; because methods that had been invented for lighting the gas were generally so imperfect that a considerable amount of gas escaped and contaminated the atmosphere before all the jets would ignite. However, changes from " full on " to " dark out " were occasionally considered necessary on the stage itself during the play and were therefore made even at the risk of fire.

Illumination by Limelights.

During this same period another form of illumination was developed that was destined to be of great value in stage lighting. Henry Drummond in 1816 discovered that by raising a piece of lime to a high temperature, it became incandescent and gave out a brilliant white light. This calcium or lime-light, as it was called, came into general use for stage illumination about 1860. It was produced by playing a burning mixture of oxygen and hydrogen upon a block of lime. The light was so concentrated and localised that it was soon adopted for use as a spot light to follow the hero or some other character about the stage. It also aided the imagination in such effects as light shining through a window, moonlight, sun rays, and the like. In some cases lime-lights were used for the general illumination of the stage, a number of lamps being set at different points throughout the body of the house, and their rays directed upon the stage.

The principle of the lime-light once understood led to the invention and development of incandescent gas mantles, which increased the lighting value of gas many fold. Such mantle burners were introduced on the stage for footlights, proscenium lights, border lights, and bunch lights.

Colour Lighting Introduced.

Many of the possibilities of effective stage lighting were realised at the time gas lighting was in vogue. Much thought was given to scenic illusions and coloured lights were introduced in a simple form. Henry Irving, one of the pioneers in colour development, devised an arrangement for drawing thin coloured silk or some other transparent material in front of the lights. Occasionally, the bull's eye of the lime-light was covered in the same way. General colour effects were produced—one dominating colour thrown over the stage was usually the limit of the colour scheme.

Disadvantages of Gas.

While gas lighting was a great improvement over the earlier forms of illumination, and permitted many spectacular effects theretofore impossible, it possessed serious disadvantages. Stage lighting equipment took up almost as much room as the scenery itself. Rubber tubes trailed in every direction across the stage and wings. The " rising moon," a gas flame back of a transparent yellow disc, dragged its gas tube behind as it ascended the scenic heavens, by means of an ingenious system of pulleys. The light of the moon wobbled uncertainly, and the pulleys creaked, still it was somewhat better than earlier representations by means of a lantern mounted on the end of a stick.

Possibility of Fires.

Many theatre fires were caused accidentally while lighting the gas by the wobbling among the inflammable scenery of a blazing spirit wad on the end of a long cane. In the main, the disadvantages of gas lighting were very often reiterated. " The Builder " at this period said: " The upper boxes and galleries are oppressively hot, the view of the stage is interfered with, and whatever there is of ventilation is chiefly productive of a current from the stage which carries sound up to the ventilator instead of allowing it to pass to the audience. As regards the float (footlights) the danger for dancers is considerable, as shown by sad accidents. The heated air is unfavourable in every respect to the actors and their efforts, and the light dazzles their eyes."

The First Electric Arc.

In 1808, Sir Humphry Davy exhibited the first electric arc in England. Some 30 years later the arc came into limited use for special illuminating effects. The earliest arcs were operated with direct current, the arc being formed between two carbon rods connected in an electric circuit; it was started by bringing the tips of the rods together, and then separating them. The light was emitted by the positive carbon which became white hot at the point where the electricity passed from this carbon to the opposite one. In operation the carbons were slowly consumed and in the beginning frequent adjustment by hand had to be made.

Introduction of Electric Light.

The Paris Opera was the cradle of electric stage lighting. In 1846 an astonishing representation of the rising sun was produced by means of an arc placed at the focus of a parabolic reflector and arranged to cast a beam of light on a silk screen. This device, which was used in " The Prophet," was developed by M. J. Duboscq who was a co-worker with Foucalt. Later, a number of effects were introduced into the production of " Moses," including the following: a perfect rainbow; lightning flashes and spotlights.

The rainbow was made by passing light from an electric arc through an arc-shaped shutter into a concentrating lens, and

(*Continued at foot of next page.*)

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THE SMOOTH MOVEMENT OF MOTION PICTURES.

Qualities of Eye and Vision that Permit Phenomena.

REVIEW OF RECENT DISCOVERIES.

By DONALD A LAIRD (University of Iowa).

THE story of the development of the motion picture industry is a fascinating bit of history in financial organisation and international trade competition. Why the movies move is as fascinating a morsel from the recent history of applied science and progress of mechanics.

The present excellence of clearness, freedom from the flicker, and the illusion of motion in the movie are due to the ingenious application and capitalisation of certain facts primarily from the field of psychology (writes Donald A. Laird, in the "Scientific Monthly"). It will be necessary to review these interesting discoveries in order to establish a basis for an understanding of why these pictures, which are really intermittent, motionless and flat, nevertheless appear to be continuous in motion and to possess depth.

Three Questions to Answer.

There are three questions for us to answer regarding the motion picture. First: Why is it that the pictures seem continuous when as a matter of fact the screen is in total darkness more than thirty times a second? Then the second question is: Why do we get the impression of motion from these pictures which in reality are absolutely motionless? And, third: Why do the pictures have the appearance of depth when in reality they extend only to the right and left, and up and down, and do not possess any objective third dimension or depth?

It is to the eye that the motion picture makes its first appeal. And since it is through vision that the apparent motion is perceived it will be necessary for us to take up first of all some phases of the structure and function of the eye as a basis for our understanding of the movies. The human eye is a miniature camera, capable of a large variety of adjustments. The eye is wonderfully responsive and automatically so to the slightest change in light, colour or position. But it is not without its defects and shortcomings even in so-called normal eyes. It is by the capitalisation of some of these peculiarities, which almost amount to defects, that the movies are made possible.

Just behind the pupil of the eye is a small crystal line lens that automatically adjusts itself to different distances and conditions of vision. The eye thus differs from all other cameras in being self-focusing. No light can enter the human eye except through the lens, since the remainder of the eye forms a light-proof box. The rays of light which pass through this lens into the eye are focused upon the inner surface of the eyeball. This is covered with a layer of highly specialised nervous substance which is acted upon by changes caused by the light. This specialised layer is called the retina and corresponds to the sensitive film or plate in the ordinary camera.

In the camera the momentary exposure of light causes a chemical change on the sensitised surface of the film. But before the picture can be brought into view further chemical changes must be effected by the photographer in the processes of development and fixation. Not so with this marvellous human camera. Although vision is essentially momentary in character, due to the continual movement of the eye itself, exposure follows exposure and chemical change follows upon chemical change. There is not time to call in the photographer to develop and fix the pictures after each exposure. Indeed, there is no need.

Nature has provided the human camera with a chemical substance sensitive to light which automatically renews itself.

(*Continued at foot of next page.*)

THE IMPORTANCE OF THEATRE LIGHTING—*continued.*

means of a prism. Lightning was produced by means of a parabolic mirror at the focus of which an electric arc was located. The arc was flashed on and off by snapping the carbons together. An electro-magnet was used for operating the carbons. Two forms of spotlight were employed; one with the enclosed arc arranged for manipulation by hand and equipped with shutters which permitted the cutting off of the light at will, and the other with a parabolic reflector back of an arc. The latter was particularly adapted to the illumination of certain spots on the stage, while the former was intended for use in following a performer as he moved about the stage. A luminous fountain was also produced at this time.

Jablochkoff Candles.

Since the earliest arcs were arranged for hand adjustment of the carbons, they were adapted only for use in lamps that could be personally handled. In 1878, Paul Jablochkoff caused a great sensation in the theatrical world by the introduction of his electric candle, which consisted of two carbon rods mounted side by side and separated by an insulating compound which would melt away once the arc was started, just fast enough to permit the continuous burning of the arcs across the upper ends. In 1879 the Bellecour Theatre at Lyons was equipped with 52 of these electric candles, 12 of them being installed on the stage.

Electric lighting with Jablochkoff candles did not come into general use, and gas lighting was still the common means of lighting theatres at this time.

Incandescent Lamps.

In 1879 when the Jablochkoff candle was just starting its career in Europe, Edison in America invented his incandescent lamp and this was soon brought into practical form by the contributions of various other inventors. Again, the Grand Opera in Paris led the way. The director, M. Garnier, reported in 1879 to the Minister of Public Works that the vapours from the gas were discolouring and destroying the beautiful paintings of Baudry which hung in the foyer. The result of this report was a series of experiments with various systems of electric lighting, and these tests, which were made in 1880 and 1881, constituted the first theatrical installation of incandescent lamps.

(*To be continued*)

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PRAISE FOR THE ROSS PROJECTOR.

THE enclosed letter, received by Mr. Sidney Bernstein, speaks volumes for the Ross Projectors installed at The Palace by the Kinematograph Equipment Co., Ltd. In view of the fact that the projection was from the rear, it reflects great credit on British equipment:

"Dear Mr. Bernstein,—I want to thank you very much for the way you handled the projection at the Palace Theatre during the four weeks' run on 'The Beloved Vagabond.' I can say no more than it was as near perfect projection as it is possible to have. I have never seen any better, either here or in America.

"Trusting that in the near future we shall be able to do business again.

"With sincere best wishes,

"Believe me, faithfully,

"(Signed) CARLYLE BLACKWELL."

Some particulars as to recent developments in connection with the "Tri-Ergon" acoustic or speaking film have been received at the Department of Overseas Trade, 35 Old Queen Street, Westminster, S.W.1, and are available for any United Kingdom firms interested.

STOLL COMPANY DIVIDENDS

THE following dividends on ordinary shares are being recommended by the directors in the annual reports about to be issued.

Stoll Picture Theatre (Kingsway), Ltd.

A final dividend at the rate of 10 per cent. per annum (less tax) for the half year ended November 3, 1923, which, with the interim dividend, makes 10 per cent. for the year (less tax).

Stoll Film Co., Ltd.

A dividend at the rate of 10 per cent. per annum, less tax, for the year ended October 31, 1923.

"THE SEA HAWK."

Frank Lloyd is producing "The Sea Hawk" for First National release. This novel is by Rafael Sabatini, author of "Scaramouche." "The Sea Hawk" is regarded as the best of Sabatini's novels, and Mr. Lloyd is following the book closely in the screen version, it is reported. Seven large ships are being built, so that the spirit of the naval encounters of the story may be accurately visualised. It is said that "The Sea Hawk" in its finished form is to be a picture of the magnitude of "The Four Horsemen" and "Robin Hood."

THE SMOOTH MOVEMENT OF MOTION PICTURES—*continued*

This material is called rhodopsin, or visual purple, from its appearance in freshly dissected eyes. This visual purple permeates the entire retinal structure and is probably the keystone to vision.

Development and Fixation in Human Camera.

The development and fixation in the human camera takes place mainly outside the eye. This occurs principally in the brain, to which the eyes are connected by a direct nervous pathway. The retina of the eye is the outpost of the brain, but the nervous material in the retina is not affected directly by the rays of light focused upon it by the crystalline lens.

There is an interesting bit of experimental evidence which demonstrates this beyond doubt. Retinas which have been washed free from all chemicals which might permeate the network of nervous fibres have been used for experimentation. It has been found that in order to stimulate this purely nervous structure of the eye directly the light must be so strong as practically to destroy these nervous elements. And still it is a matter for common observation that we can see, that is, our retinas are stimulated by lights of weak intensity. The only explanation is the one already suggested. The light acts first upon some photo-chemical substance which bathes the retina, and the changed chemical composition which the light waves bring about stimulates the nervous parts of the retina.

Just what this substance is remains an open question. There is some evidence to indicate that it is not the visual purple. For example, Kuhne found that through continued exposure to light the visual purple in a frog's eye was completely bleached. Still the frog reacted to light and changes in light in a practically normal manner after this thorough bleaching had taken place.

Function of Visual Purple of Eye.

The visual purple is probably the chemical medium for the adaptation of the eye to light or dark illumination. In passing from the open air into the darkened motion picture theatre it takes some time for one's eyes to "get used to the dark." This is technically known as adaptation, and its chemical basis in the eye is the visual purple. This same substance may have a prominent part in the general vision, or another still undiscovered chemical substance may be the basis for vision. At any rate, vision is primarily photo-chemical. Without the intervention of some photo-chemical material the energy which we call light has no ordinary effect upon the eye.

The light which is focused upon the retina by the lens alters the arrangement of the molecules in the photo-chemical substance. This changed chemical condition stimulates the nervous endings in the retina and these carry their impulses to the brain where they are developed (perceived) and fixed (remembered). This photo-chemical structure in the retina of the eye is not only the keystone in ordinary vision; it is through some of its properties that the motion picture is made possible. We will now turn our attention to those properties of this substance upon which the motion picture depends.

Every material mechanism exhibits a property which physicists term *inertia*. By virtue of this property matter tends to remain in a state of uniform motion unless acted upon by some external force. One finds many illustrations of this in every-day life. Let us take an example from automobiling. If it were not for the initial inertia to be overcome there would be no need for a shift of gears from low through intermediate into high in order to get the machine under way. The initial sluggishness or inertia of the machine has to be overcome before the automobile can be propelled at its usual speed. And when once under way it will continue to move when the power is shut off; it is necessary to apply the brakes in order to bring the machine to a halt. The effects of inertia are met with both in starting and stopping an automobile.

(To be continued)

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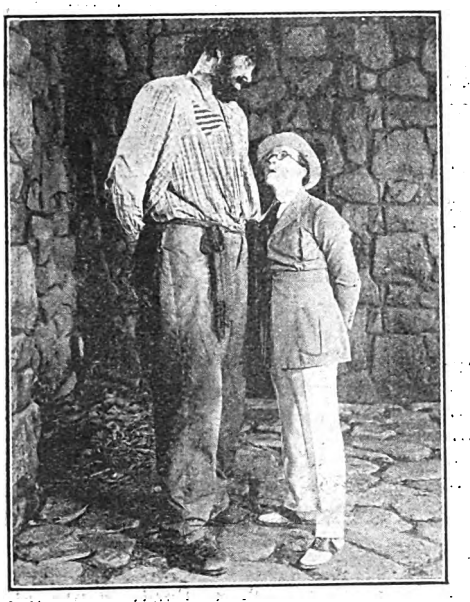
"WHY WORRY"



SCENE FROM "WHY WORRY!"

THE next Harold Lloyd picture to be released by W. & F. is "Why Worry."

Opposite Harold Lloyd you will see John Aasen, a little man of 8ft., 9¼ins., who weighs 460lbs., and wears size 20 shoes. He is a native of Norway whom Lloyd discovered in the wilds of North Dakota.

Aasen has not always been so big. They say that when he was four years old he was only six feet tall. He is now 24 years old and, according to experts, has two more years to grow.

Jobyna Ralston, Harold Lloyd's new leading lady, also appears in "Why Worry."

A NEW SERIAL.

F.B.O. announce the trade show of a new serial production entitled "The Mistress of the World." The fifteen sensational episodes of this chapter play are enacted in the heart of China and Central Africa by an exceptionally strong cast of players headed by Mai May. All scenes were actually enacted in China and Africa. The story relates the discovery of the lost City of Oppir, and is said to have been produced upon a most lavish scale with a particular view to ensuring logical but none the less exciting incidents, which have not only artistic and beautiful settings, but also extraordinary story value. The subject will be shown to the trade at the F.B.O. Private Theatre, 22, Soho Square, London, W., on Tuesday, Wednesday, Thursday and Friday, December 11, 12, 13 and 14 next, at 2-30 p.m. each day.

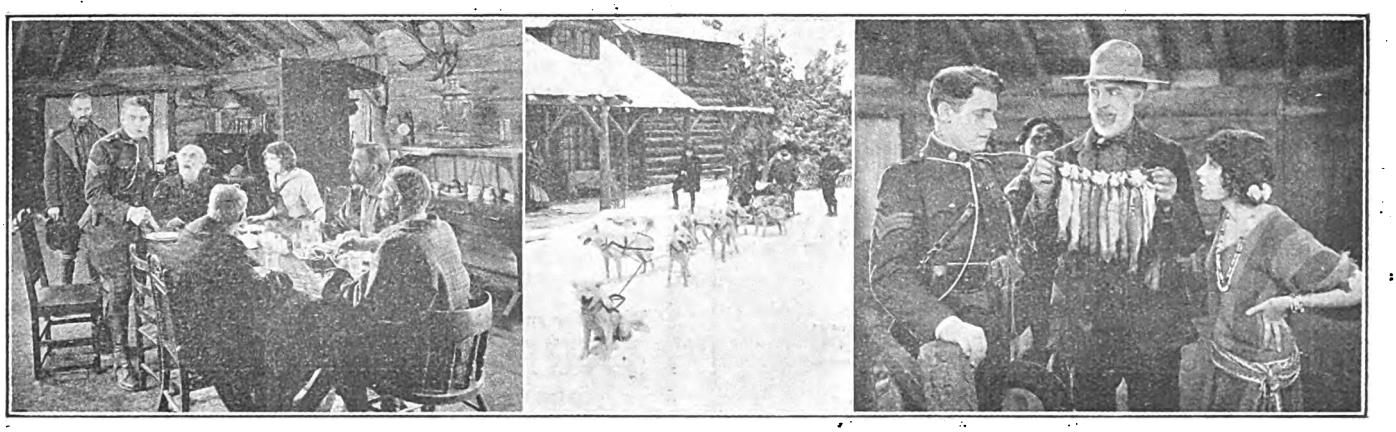
"MIRIAM ROZELLA"

BUT a few days' work remain on "Miriam Rozella," the latest Astra-National production, which is an elaborate film version of the "Daily Mail" serial, written by the late B. L. Farjeon. Sidney Morgan, who adapted the story for the screen and is the director in charge for Astra-National, expects to be busy editing and assembling the picture by the end of the week. Mr. Morgan is enthusiastic over his new work and declares his belief that it will meet with wide approval, because of the vital appeal of the story, the excellence of the work of the all-star cast and the beauty of the interior sets and exterior locations. He modestly refrains from mentioning his own work, but it is quite likely that Mr. Morgan will be given credit for having done in this picture something still finer than he achieved in his much-praised picture, "The Woman Who Obeyed."

PETER PAN IN A MOTHER PART.

Nina Boucicault who is taking the part of Mrs. Rozella in Astra-National's new production, "Miriam Rozella."

F.B.O.'s NEW PICTURE OF NORTH-WEST LIFE



Scenes from "Tiger Rose," the new Warner Screen Classic, which F.B.O. are trade showing at the Alhambra, Leicester Square, on Tuesday next, at 11 a.m.

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PUBLICITY.

PUBLICITY AGENT FOR LONDON AREA.—A. O. GARDENER (late manager of Brock's, Crystal Palace Fireworks), Lewis Road, Sutton, Surrey.

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The D. W. Griffith masterpiece. Mae Marsh and Ivor Novello. "Cinema-goers will eat it."—*Sunday Pictorial.*

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The absorbing drama of a doctor and his lady patient's secret. Absolutely clean. Lilian Hall-Davis and Henry Vibart. G. B. Samuelson production. "Business very good with this picture."—*Electric Theatre, Port Talbot.*

HURRICANE HUTCH

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Hepworth picture, from the famous Victorian love story by Helen Mathers. Starring Alma Taylor and Shayle Gardner. Produced by Cecil M. Hepworth.

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Hepworth picture, from Tom Gallon's famous novel. Packed with comedy and tears. Produced by Henry Edwards. Starring Henry Edwards and Chrissie White. "A page of life."—*Daily Graphic.*

THE NAKED MAN

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STRANGLING THREADS

The great Hepworth production, from the play by Leon M. Lion and Naunton Davies. Starring Alma Taylor and James Carew. "This is a good, holding story."—*Film Renter.*

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THE FILM RENTER & MOVING PICTURE NEWS

DECEMBER 22, 1923.

Nearing Completion,
LOVE STORY OF
SIEGFRIED.
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Directed by
FRITZ LANG.

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LONDON
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Telephone : Regent { 1467. 1469 / 1468. 1470

6D.

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Identifiable by the words
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Kodak Ltd., Kingsway, London, W.C.2

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THE FILM RENTER
and
Moving Picture News
Managing Editor: Ernest W. Fredman

FORTHCOMING TRADE SHOWS

LONDON.

MONDAY, DECEMBER 24.

A.F.N.....Stranger than Fiction ..... Own Theatre, 11

MANCHESTER.

FRIDAY, DECEMBER 28.

Gaumont....Speed Girl ..... Own Theatre, 11 & 2-30

LIVERPOOL.

FRIDAY, DECEMBER 28.

Gaumont....Anna Ascends ..... Own Theatre, 11 & 2-30

BRISTOL.

FRIDAY, DECEMBER 28.

Gaumont....Anna Ascends ..... Own Theatre, 11-15 & 3

CARDIFF

FRIDAY, DECEMBER 28.

Wardour....Desert Driven ..... Kinema Exchange, 3
Gaumont....Anna Ascends ..... Own Theatre, 11-30 & 3

NOTTINGHAM.

FRIDAY, DECEMBER 28.

Gaumont....Speed Girl ..... Elite, 11

BIRMINGHAM.

THURSDAY, DECEMBER 27.

Wardour....Desert Driven ..... Scala, 11
Gaumont....Speed Girl ..... Own Theatre, 11 & 2-30

NEWCASTLE.

FRIDAY, DECEMBER 28.

Gaumont....Anna Ascends ..... Own Theatre, 11-15 & 2-15

GLASGOW.

MONDAY, DECEMBER 24.

Jury....The Social Side ..... Own Theatre, 2-30
Jury....On the Skeena ..... Own Theatre, 2-30

WEDNESDAY, DECEMBER 26.

Famous-Lasky....The Pride of Palomar ..... Scala, 11
Gaumont....Anna Ascends ..... Own Theatre, 2-30
Gaumont....The Speed Girl ..... Own Theatre, 2-30
Jury....A Wife's Romance ..... Own Theatre, 2-30
Jury....Portal of the Prairies ..... Own Theatre, 2-30

THURSDAY, DECEMBER 27.

Bendon....Blue Beard, Jnr. ..... Scala, 11
Wardour....Fighting Bloods ..... Own Theatre, 11 & 2-30
Gaumont....Anna Ascends ..... Own Theatre, 2-30
Gaumont....The Speed Girl ..... Own Theatre, 2-30

FRIDAY, DECEMBER 28.

Waverley....Westbound, Ltd. .... Scala and Own Theatre, 11 & 2-30

DUBLIN.

THURSDAY, DECEMBER 27.

Gaumont....Gentleman in Mufti ..... Scala, 11-15

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The Film Renter and
Moving Picture News

LONDON Phone: Regent, 1468-9. Telegraphic Address: "Wrightads, Westcent, London," MANCHESTER Phone: City, 5207.

No. 528. SATURDAY, DECEMBER 22, 1923. SIXPENCE.

What is the Value of a First Run?

THE decision in the case of the Consolidated Cinematograph Company *v.* Goldwyn, Limited, reported on another page, raises a very serious point, as in view of the Judge's ruling, exhibitors are entitled to ask what is the exact value of a first run. In this case the issue was whether the renter, having booked a film to an exhibitor for a first run, should have permitted a later-run exhibitor to advertise the picture prior to the first run. The exhibitors in this instance took it that there was an implied term in the contract whereby they hired a film on the agreement that the rights of the first run were protected, but the Judge, in deciding against them, said that it appeared to him that there was no ground upon which he could read into this contract such an implied term, and the very fact of the omission of the words "and advertising" from clause 5 of the terms and conditions on the back of the contract excluded any possible consideration that such implied clause was to be inserted.

It is important also to quote the Judge's further view in which he said that in paragraph E, clause 7, "it has a clause inserted by the renter, or inserted at least on behalf of the renter, for the protection of the renter against the danger which a more careful consideration of this contract would have shown to be unlikely to occur."

The decision means that a first-run exhibitor has no legal protection whatever against the advertising by a later-run house of the film which he is paying a large sum of money to show, and may be summed up by the following instance.

If an exhibitor pays a hundred pounds for the first run of a picture and advertises it extensively there is nothing to prevent a man showing it four weeks later from also extensively advertising that the film will be shown in his theatre on such and such a date, and that the price of his seats are 5d. and 9d., compared to the first run's 2s. and 2s. 6d. The only reason that an exhibitor contracts to have a picture for a first run is, as is well known, because he expects to have it exclusively in every sense of the word.

Under the standard contract it is generally being implied that the renter should take steps to protect the exhibitor against the very thing which came as a test case before the courts, and it will therefore come as a distinct shock to first-run exhibitors to learn that the renter is under no legal obligation to protect first-run exhibitors' interests.

Boiled down to essentials, one may ask what, under these circumstances, is the value of a first run, and this decision is certain to create a considerable amount of discussion throughout the trade. There is not the faintest shadow of doubt that the first-run man has the right, when he contracts for a film, to expect the renter to protect him from later runs damaging his business, and it would appear that the standard contract stands in immediate need of revision so as to contain a clause to this effect.

The issue raised is very important, and is one that should clearly be settled without any further delay. One can only come to the conclusion that the Consolidated Cinematograph Company were right in their contention, and now that a legal ruling has been given it is doubly important that this matter should be put right without any delay. Otherwise exhibitors may seriously consider that the value of a first run is practically nothing. The K.R.S. may, however, safely be relied upon to remedy this omission in the contract.

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By the W

A Weekly
On Trade

I AM glad to see that at last the Cinematograph Exhibitors' Association are awaking to the danger of block-booking, for at their last General Council Meeting this matter was discussed pretty fully, and members were not slow in bringing forward actual cases where they had had blocks of films offered by First National, which simply meant the reintroduction of block-booking. It was very wisely pointed out that the General Council had in the past spent an enormous amount of time in getting exhibitors out of the serious financial difficulties they were in, and which were brought about entirely by block-booking, and I understand some pretty plain speaking was indulged in. In the end it was resolved that the president should convey the views of the General Council to First National, and as I saw Major Gale lunching with Mr. Ralph J. Pugh the other day, I assume that this was immediately done.

A Strong Lead Necessary.

OPEN as the discussion at the Council Meeting was, I cannot help feeling, in view of the seriousness of the situation, that the president of the C.E.A. did not himself give a more decided view on the situation, because I do know that he himself is personally strongly opposed to block-booking. It is all very well to shelve the matter by waiting for the members' views through discussions at the branch meetings, but First National's policy is creating so much distress amongst other British renters in the trade that I would have liked to have seen the president come out with a clarion call to his members, exhorting them under no circumstances to again resort to this bugbear. Block-booking must be killed if the kinematograph industry is to go forward; because if exhibitors are stupid enough to be misled again there is nothing but disaster ahead for them.

TO THE WHOLE OF THE KINEMATOGRAPH INDUSTRY

Greetings & Good Wishes

This being the last issue of "The Film Renter & Moving Picture News" to be published before Christmas, we take this opportunity of wishing our readers a Happy Christmas and the utmost prosperity in 1924.

That the New Year may bring increased business, happier relations between exhibitors and renters, and improved trade conditions is our cordial wish.

A Pleasant Surprise.

I AM very glad to see at this Council Meeting that the secretary reported that an agreement was completed with the Board of Inland Revenue whereby subscriptions and levies to the Association were allowable as trade expenses for income tax. The agreement affects the present financial year, and anything in the way of a rebate these days comes as a pleasant surprise to every exhibitor. I congratulate the C.E.A. upon their excellent work in getting this allowed.

The Trade Provident Scheme.

THE rules for the proposed Kinematograph Trade Provident Association have now been drafted, and have been sent to the branches of the C.E.A. for discussion and approval. I notice that Mr. Morrison, at a meeting of the Newcastle Branch, the other day, intimated that no less than eighty clauses were embodied, and commented upon the fact that Mr. Peall had the temerity to put a motion on the agenda for those rules to be accepted by the Council as submitted because the Council had given the scheme its support. As Mr. Morrison pointed out, the scheme was going to be a stupendous affair, and it was only right and proper that the rules should be discussed with the greatest care and attention, and that members should also have full opportunity of considering the draft rules before they were adopted. There is no doubt that this trade provident scheme will be a very great thing for the industry, and I know that the promoters are very anxious that the scheme and the draft rules should be very thoroughly discussed so that they can get the benefit of exhibitors' views from all parts of the kingdom.

Big Changes in European.

IMPORTANT changes are taking place at European, where, to the great surprise of the whole of the membership of this firm, Beverley Griffith, their managing director, was recalled to America, and sailed on the Aquitania on Tuesday. He is succeeded by Mr. James B Bryson, who, by the time these lines are in print, will have taken on his duties. It will be remembered that some little time ago Mr. E. J. Smith, who opened the European offices in this country, left for America to take up the general sales managership, and I now understand that he has resigned, his place being filled by Al Lichtman, formerly the president of Preferred Pictures. It rather looks as if there has been a general mix-up and shaking down all round.

The Triangle at Westminster.

WHO says that the kinema has no influence upon politics? Ever since screens were screens the "eternal triangle" has been in one form or another the standby almost to the verge of insufferability, and just as we were despairing of ever influencing politicians in our direction, lo! the eternal triangle

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ay Notes.

Causerie Topics.

appears in the House of Commons itself. The gentlemanly party, after a brief, but presumably happy, marriage with the lady who had lived opposite for so long, quarrelled with her a year ago. She had been coquetting with the strong, silent man, who now returns to the residence at Westminster stronger than before, with designs to evict the lady's former partner, and compel her attachment to him. Well, we know what happens in a film—a rough and tumble and the penitent return of the lady to her spouse. Will that happen at the palace at Westminster?

An Optimistic Opening.

EITHER by chance or design a rebuke is administered to the pessimists in the industry by the fact that W. & F. are beginning the new year with a trade show of their latest Harold Lloyd feature, "Why Worry?" "Care killed a cat," says the old adage, and with a film which has the reputation of being able to make the proverbial cat laugh making its appearance on New Year's Day, "Why Worry?" might be made the 1924 slogan. It certainly would lead to better results than barren pessimism.

An Obvious Error.

ASSOCIATED FIRST NATIONAL PICTURES, LIMITED, write to point out a serious misprint in that company's latest Simultaneous Signing contract form. Clause 12 of this contract, due to an omitted word, conveys exactly the opposite meaning to what is intended. In this clause the word "unless" should appear between the words "film" and "arising," so that the second line, corrected, reads: "non-delivery or delayed delivery of the film unless arising from any wilful default," etc. Mr. R. J. Pugh asks me to make it clear that any exhibitor wishing to have this clause corrected should request the traveller to insert the word "unless" and to initial same on behalf of the company. The mistake will be corrected in all future contracts printed, and in the meantime First National will act as if Clause 12 read correctly. In other words, naturally, no exhibitor will be placed at a disadvantage by reason of the possession of a contract in which the mistake has occurred.

Developments at Springers.

THE dinner which Mr. Joseph Springer gave on Monday evening to celebrate the opening of his new premises in Wardour Street proved to be a very happy little affair, and hearty congratulations were showered upon this gentleman for his courage and enterprise in launching out upon such an ambitious scale. Certainly it does require courage in these somewhat gloomy days to embark upon such an enterprise, but I feel that with the excellent accessories that Mr. Springer has to offer the trade, he will meet with his due reward. His handsome premises in Wardour Street were packed with exhibitors from all parts of the country on Monday and Tuesday, and universal admiration was expressed at the splendid lighting effects and generally cosy and comfortable accessories that he has for making the kinema theatres more beautiful. There should be a very big demand for Mr. Springer's services.

JANUARY 5, 1924

is the date when the special Anglo-American edition of "The Film Renter & Moving Picture News" will be published.

In order that the intervention of the Christmas holidays, with the consequent cessation of printing, may not prejudice the technical excellence of colour advertisements and monochrome illustrations, this Special Issue, already announced for the 1st, will be published on January 5th.

Chockful of news and specially contributed articles, it is worth waiting for.

The Producer of "Destiny."

IN our review of "Destiny," the fine subject which the Phillips Film Company are handling, I omitted to mention that the production was by Mr. Fritz Lang, the producer of "Dr. Mabuse." Mr. Lang is now completing the filming of "Siegfried and Kriemhilde," which, I understand, will be one of the most artistic photoplays ever produced.

"Southern Love."

HERBERT WILCOX has now finished the work of cutting and titling the new Graham-Wilcox production, "Southern Love," which is to be shown in the West End early in the new year. The length of the completed picture is 7,500 feet, and a feature of the production is the small number of titles. The story is founded on Longfellow's "Spanish Student," and Betty Blythe, who was trained as a dancer in Paris and Madrid before the films claimed her, is given an excellent opportunity of displaying her knowledge of the old folk dances of Andalusia. Her part is that of Dolores, one of a group of gypsy players, who is a curious mixture of vulgarity and artistry. From the booth she attains to the greatest honours as premiere Ballerina at the Royal Opera House. At the height of her fame her downfall is brought about by her enemies. It is a poignant human story of ambition, passion, and revenge. Besides Betty Blythe, Liane Haide has an emotional and dramatic rôle. Others in the cast are Herbert Langley, Warwick Ward, and Randle Ayrton. The scenes are laid in Spain and Vienna, in which places the picture was shot.

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BY THE WAY—*continued.*

American Press on "This Freedom."

IT is pleasing to see the reports on "This Freedom" in the American Press. Critics unite in praising this Ideal production, one going so far as to say that it is the best picture that Fox has ever handled. This is certainly going some, but all the same it is exceedingly pleasing to see such praise accorded a British picture.

Season Tickets at Trade Shows.

FIRST NATIONAL announces that it has now put in operation its plan of admission to trade shows in private theatres at various exchanges by season ticket, obtainable only from the local branch manager. Printed notices are sent out in the usual way, but these cards do not themselves admit. They carry the announcement, "Admission by season ticket only." The system is in vogue in all branches, and will shortly be put into operation in London, as soon as the large list for this centre has been revised. In connection with the season tickets testimony has reached First National, it is said, from representative exhibitors commending the system. Typical of these letters is one from the Biocolor Picture Theatres, Limited, over the signature of E. E. Lyons, joint managing director, stating:

"I consider it a very good idea that you should issue a season ticket for your trade shows, and, as a matter of fact, I think this should be further extended throughout the trade, as trade shows should be reserved only for those who are interested in seeing the films from the booking point of view."

Renters Threaten Drastic Action.

THE article dealing with the "Scandal of Overdue Accounts," which appeared in last week's issue of THE FILM RENTER, has brought me a volume of correspondence from renters, not only in London, but all over the country, from which it would appear that quite a number of concerns have accounts owing from exhibitors in excess of that mentioned in the article. Provincial renters, in particular, appear to be suffering extremely badly by exhibitors who will not pay their accounts, and it is positively distressing to see the number of firms that are on the brink of disaster, a condition brought about by the fact that they cannot get their money in for pictures that have been played weeks ago. Really it is time that this matter was ventilated, as it is fast proving one of the bugbears of the industry. Personally, I cannot see any reason, when an exhibitor contracts to pay for his picture seven days after release, why he cannot keep to his written word, and when hundreds of thousands of pounds are outstanding, and the condition of the trade getting worse and worse every week in consequence of renters not receiving what is due to them, then it is high time some steps were taken to deal with the matter. I am not exaggerating when I say that a large number of renters have had this matter under discussion for many months, and drastic action is likely to be taken in the immediate future.

Ralph J. Pugh to Reply Again.

JUST as we go to press I hear from Mr. Ralph J. Pugh that he is replying to the charges made against First National both on block-booking and other matters mentioned in these pages last week. His article will appear in next week's issue of THE FILM RENTER.

Will Day's Lecture.

I AM pleased to see that Will Day, on Thursday last, gave a lecture before the Royal Society of Arts, John Street, Adelphi, similar to that he gave in January last, on cinematography and its antecedents. This was the inaugural meeting of the Kinematographic Group of the Royal Photographic Society of Great Britain, and the lecture was illustrated by a practical demonstration with authentic specimens of the earliest kinematographic apparatus from the collection loaned Mr. Day from the South Kensington Museum. As is ever the case when Will Day gives a lecture, the audience found it not only extremely interesting, but particularly fascinating.

British Films for British Screens.

IN next week's issue of THE FILM RENTER will be printed a further article by H. E. Hayward, replying to the article by "Renter" in our last week's issue on the subject of "British Films for British Screens." It will be remembered that Mr. Hayward contributed the first article to our columns on the subject from the exhibitors' point of view, and this article, as well as "Renter's" reply, have evoked considerable interest from a large number of people in the industry having the future of British films at heart. It is only by discussion of such a subject that the best method of popularising British pictures can be evolved, and every expression of opinion making for the perfection of such a method is to be welcomed.

A Warning to British Film Industry.

WHILST chatting to a well-known British producer last week he showed me a letter from a theatrical agent in France informing him that Madame Fahmy, the "heroine" of the recent shooting tragedy, was open to play in pictures upon terms to be mutually arranged. I sincerely hope the British film producing industry will not fall for students of this character, for the real mainstay of the kinema theatre, viz., the middle classes, do not want to see ladies who have been on trial for the shooting of their husbands, on the screen. Music halls used to make a great feature of this class of performance in the past, and it invariably disgusted a large portion of the public, who showed their displeasure by staying away. The same thing will happen to an even more marked degree with the picture theatre, but I think it can safely be left to the good sense of the British producer to safeguard against this form of "entertainment."

Film Week Luncheons.

IT is interesting to note that some of the big provincial centres of the film trade are making preparations to follow London's lead in the matter of a British Film Week Luncheon. From Manchester, Birmingham, and Newcastle comes the news that the respective local C.E.A. branches have decided (prior to the date of British Film Week in their territories) to "kick off" with an inaugural function of this kind to which the local civic dignitaries will be invited. These functions should do much to call public attention to the programs of native film art which will be shown during February and March.

(*Continued at foot of next page.*)

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Self-Deception Among Producers

Richard Rowland Declares Much Big Talk Hurts the Industry

BOOKKEEPER'S PEN WILL PRICK PRODUCTION BUBBLE

RICHARD A. ROWLAND.

"IT is high time for producers to stop deceiving themselves with fictitious figures of exaggerated salaries and earnings," declares Richard A. Rowland, general manager of Associated First National Pictures, Inc., in a statement recently on his return from Hollywood.

He declared that "big talk" and boasting were "dangerous" and "likely to bring about a condition where the picture makers will be sitting down with the sheriff and trying to figure out what has happened."

"I gathered from my visit on the coast," he said, "that there is an erroneous opinion among directors and producers about the business their pictures do. They will talk to you of sums that I know are impossible, and whether they are fooling themselves on these figures or really believe them, I am firmly of the opinion that these figures they have in mind—which are never realised—have a tendency materially to increase the costs of pictures, because in laying out production costs they have these bogus figures of gross in their minds."

The First National executive hints that even owners of the largest studios in California are ignorant as to what the real value of their various picture plays is.

"The trouble is," he points out, "that a few big pictures have gone to the heads of producers and directors and blinded them to the sober facts of the balance sheet. They are planning and working in terms of mythical grosses when the actual figures are about one-half. Where are they going to get a return on this money?"

"Here is the situation," continued Mr. Rowland. "Motion picture men have talked big figures until they have come to be accepted as facts when in reality most of them are fiction. As a result, pictures are being made at an excessive and unreasonable negative cost. The production bubble is going to be pricked by the bookkeeper's pen."

Mr. Rowland also calls attention to the fact that very few productions released during the past year grossed over £100,000. He divides pictures into three classes, viz., First, the lowest grade that grosses from £15,000 to £20,000; next, the high-class average photoplay which comprises the great bulk of the yearly supply and which may be expected to gross from £60,000 to £80,000, and, finally, the unusual super-production which may pass the £200,000 mark.

The danger is, he says, that too many pictures that belong in the first and second class are permitted to turn up a negative cost warranted only by a super-production. During the past year production costs have increased about 25 per cent.

"One important reason for this," declares Mr. Rowland, "is centralisation of production in a comparatively small community with a limited number of directors and actors to draw upon. If there were more production in other centres greater variety in casting rôles would ensue."

Mr. Rowland says his company has developed a sound business policy. Each picture is carefully planned to avoid waste and as particularly fine examples of finished photoplays produced under this system he points to such forthcoming releases as Frank Lloyd's picturisation of "Black Oxen," John Francis Dillon's "Flaming Youth," and Thomas H. Ince's "Anna Christie."

"We always have attempted to keep away from sham and misinformation," he said. "We want no more ridiculous talk about salaries, production cost, or marvellous earnings. It is time to get down to earth."

BY THE WAY—*Continued.*

The "Nonsense" of Local Censorship.

THE Glasgow Education Authority have approached the magistrates of the city three times for the purpose of getting them to establish a local censorship of films. Nothing has eventuated, and last week a member of the Education Board suggested that the special committee appointed to press the reform should be dissolved and "the nonsense" stopped. It was undignified, he said, that the authority should make representations on the subject. A reverend gentleman present admitted that there had been some improvement in the films since the question was first raised, but that there still remained room for a good deal of "purification"

Picture House Burglars.

SHEFFIELD picture theatres during last week end seem to have been made a dead set at by prowling cracksmen, at least three halls in the town were visited by burglars, who made determined attempts to break open safes. No great success attended their efforts, and they wreaked their vengeance on the furniture and fittings. At one place the haul amounted to two sixpenny pieces. At another, ten shillings, and at a third 10d. and a quantity of cigarettes and chocolates. But the damage to the woodwork at this hall is estimated at £5. Sometimes the loss resulting from the visit of burglars consists less in what they take away than in what they leave behind.

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Council Meeting

Important Discussion

BRIGHTON LICENSING CONDI

C.E.A. SUB

THE usual monthly meeting of the General Council was held in the Council Room of the National Society for the Prevention of Cruelty to Children, Victory House, Leicester Square, W.C., on Wednesday, December 12, 1923, Major A. J. Gale, O.B.E., J.P., in the chair.

Sympathy.

The sympathy of the General Council was extended to Councillor and Mrs. McDonald and to their daughter in the sad loss sustained through the fatal accident that had occurred to Mr. Lake. Councillor McDonald thanked the Council for its sympathy and added that when others shared in their sufferings it helped to alleviate those who were intimately affected.

It was resolved to send a message of sympathy to the relatives of the late Mr. Tom Channing, who was a loyal member of the Association for many years.

Personalia.

The General Council was glad to hear that it would not be necessary for Mr. J. McBride to undergo a serious operation, and the hope was expressed that rest would effect so speedy a recovery that he would soon be able to attend their meetings regularly again.

Damage to Films from Heat of the Arc.

Mr. Ralph J. Pugh, managing director of the Associated First National Pictures, Ltd., wrote asking whether the Association could do anything to eliminate the serious damage which was being done to their films and doubtless to films belonging to other renters, by reason of the intense heat which some of the lamps on the market throw on the film whilst passing through the gate of the projector.

Major A. J. Gale said it was known that where mirror arcs were in use, in many instances films were buckled and partly destroyed. If they could advise their members to take some precaution it was the duty of their Council to do so.

Mr. W. N. Blake inquired what glass would stand against a mirror arc. Mr. T. Thompson instanced a case of one of his halls where the intense heat broke the lens. It was resolved to communicate with Mr. Pugh and the Manufacturers' Association, and to make further inquiries of a practical nature with a view to dealing with the question.

Arrangement with Board of Inland Revenue.

The General Secretary reported that an agreement with the Board of Inland Revenue whereby subscriptions and levies to the Association were allowable as trade expenses for Income Tax was completed. Intimation had been sent to the members in accordance with the letter laid on the table.

SUBSCRIPTIONS AND LEVIES ALLOWABLE AS TRADE EXPENSES FOR INCOME TAX.

Dear Sir,—I am happy to inform you that this Association has entered into an agreement with the Board of Inland Revenue, so that your subscriptions and levies paid to this Association may be allowed as trading expenses in your accounts. This agreement affects the present financial year which for Income Tax purposes commences on April 6, 1923, and ends on April 5, 1924, and will also apply to future years.

Although you will continue to pay to this Association the same amount by way of subscription or levy, these sums can now be charged in your accounts for purposes of Income Tax. *The effect is to reduce the amount of your subscription or levy to the Association, when you show a profit, by 4s. 6d. in the £ or a saving of 22 per cent.*

The agreement made by this Association with the Board of Inland Revenue also enables you to include in your accounts for the three preceding years subscriptions and levies paid by you to this Association in order to compute your assessment for the year ending April, 1924. Please note that although subscriptions and levies may be credited in this way you will not be able to obtain a refund of Income Tax already paid on these amounts for any period before April 5, 1923.

If your accounts are looked after by a special department or by a chartered accountant, may I suggest that after you have read this letter you should pass it to the official concerned in order that you may obtain the benefit of the saving which will be effected.

Yours faithfully,
W. GAVAZZI KING, Gen. Sec.

Brighton Licensing Conditions.

The Secretary of the Sussex Branch reported that the Brighton Corporation on July 26 last adopted certain regulations which were to be additional to those already placed on the licences under the Cinematograph Act, 1909. The new Regulations contained restrictions on the admission of young persons under the age of 16 without parents or guardians. The chairman of the branch (Mr. E. V. Glenister) and Mr. Van Koert interviewed the Chief Constable on the matter to ascertain the exact position, and they subsequently reported to the branch what had transpired, and the branch asked the Watch Committee to receive a deputation. The Watch Committee agreed to receive the deputation, which consisted of Mr. E. V. Glenister, Mr. Van Koert, Mr. W. Easter, and Mr. H. R. Springett. They met the Watch Committee, and the result was that the Council at their meeting on November 29 rescinded the regulations which they had previously adopted and which were considered undesirable by the members of the branch.

Mr. E. V. Glenister added that the Watch Committee had received the representatives of the branch most courteously. He was also glad to add that the Sussex Branch was in a most favourable state, evidenced by the fact that they had not a single member in arrear with his subscription. That was a very different state of affairs from two years ago. Mr. Glenister and his branch were cordially congratulated upon the success that had attended their efforts.

Entertainments Tax Data.

A request was received from the Sussex Branch for certain information concerning the Entertainments Tax.

Mr. A. Cunningham thought it would be very desirable to prepare the figures desired. He had spent some time during the last campaign preparing certain figures affecting Yorkshire territory, and those figures were used in the House of Commons when the Entertainments Tax was debated. The figures were never contradicted. If every chairman of every branch would consult with the various renters' representatives similar figures could be obtained for every area, which would be most valuable.

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of the C.E.A.

on Block Booking

TIONS — INCOME TAX AND SCRIPTIONS

The General Secretary was asked to collect the desired information.

Revival of Block Booking.

It was reported that block-booking was being revived by the Associated First National Pictures, and there was reason to believe that it was contemplated, if not actually attempted, by another firm. One member of the Council said that exhibitors were being asked by the Associated First National to take their entire output. This he did by signing a contract for 52 films, although in some cases a contract was offered for a smaller number. There was no machinery in the contract whereby an exhibitor could repudiate a film if when he had an opportunity of seeing it trade shown he did not think it was up to standard. If the Associated First National considered it was not suitable they would not insist on the exhibitor taking it, but there was no discretion allowed to the exhibitor, and the Associated First National claimed to be sole judges.

Another member said he was waited upon by the managers of two branches of the Associated First National who were collaborating. He was offered 52 films for three days' hire period each with the option of turning down twelve at his discretion. He pointed out that this was the introduction of block-booking once more. Nothing, however, was done, and a different proposition was submitted, which was that he should pick out some at a higher price and take the others at a lower price. Three films were then booked to him at reasonable prices and the advantages of simultaneous signing of contract were emphasised. Next day he received a telephone message and a telegram that in accordance with Clause 18 his contract was turned down. It transpired that the films had been booked to his opposition. That was his experience of simultaneous signing.

Another member said that if the last statements were correct he thought they ought to be broadcasted throughout the trade. The member who made them said that they were correct, and that he had no objection to them being repeated.

A member said that he recollected that the General Council had spent an enormous amount of time in getting exhibitors out of the serious financial difficulties they were in brought about entirely by block-booking. They thought at that time they had killed the thing and here it was being revived. It was being pressed for all it was worth, as it was a paying proposition for a renter. An exhibitor was offered 52 films in this way. He went through those that had been trade shown, and of that number he would not have taken more than one-third.

It was resolved that the president should convey the views of the General Council to the Associated First National Pictures, and that in the meantime there would be an opportunity of obtaining the views of members through discussions at the branch meetings.

Showing of Films in Key Theatres.

The General Secretary was asked to submit a report on this subject.

Model Contract for Road Transport.

Mr. E. W. P. Peall referred to the liability attaching to exhibitors for damage done to films when carried by road transport, as in such cases it would usually be found that the owner of the road transport was the agent of the exhibitor. It was not an easy matter under present arrangements to ensure that the necessary amount of insurance was effected to cover the liability which would be serious in the case of a fire. Various contracts were in use, some of which contained clauses very much limiting the liability of the carrier.

It was resolved to ask the General Secretary and Mr. Norman Hart to submit a suitable form of contract.

Next Meeting in Leeds.

A cordial invitation was received from the Leeds Branch to hold the next meeting of the General Council in Leeds. It was unanimously decided to accept the invitation for January 11.

New Members.

Thirty-seven new members were duly balloted for and enrolled. The proceedings then terminated.

DINNER TO POPULAR AMERICAN PRESS AGENT.

WAITERS APPEAR AS "BOLSHEVIKS."

ON opening my American mail on Monday I was delighted to receive a letter from Mr. William Brandt, president of the Motion Picture Theatre Owners of New York, describing in enthusiastic terms the wonderful success of the dinner that was given to Harry Reichenbach, the popular American Press agent, in New York on November 27. Whilst I was in New York in November this dinner was being looked forward to with great interest and excitement by the whole of the industry, and I understood that nothing would be left undone in the way of stunts to make this an event outstanding in the history of the industry. Harry Reichenbach is deservedly popular, and with his ready wit and rapier-like retorts it is extremely difficult to "put one over on him," but I gathered that serious attempts were going to be made on November 27.

Evening Full of Stunts.

I was therefore all the more interested to read from Mr. Brandt's letter that the dinner was a tremendous success—over 250 guests sitting down to do Reichenbach honour. The most prominent people in the motion picture industry were present, whilst the famous Crystal Room at the Ritz-Carlton Hotel was dressed to represent a large circus tent. Innumerable stunts were worked, including a photographing gallery, where a motion picture was made of all the guests, whilst the waiters were dressed in a different costume while serving each course, as policemen, Bolsheviks, prisoners, and finally in bathing suits. At the conclusion of the dinner, Max Fleischer, the "Out of the Inkwell" cartoonist, made a cartoon comedy of Harry Reichenbach's life, which was one of the biggest screams of the evening. The speakers included Mr. William Collier, George Beban, Richard A. Rowland, Marcus Loew, Nathan Burkan, Harry Hershfield, and the inimitable Harry Reichenbach himself. From all the reports it must have been a truly splendid evening, and shows the tremendous popularity that Reichenbach deservedly enjoys in the industry. E.W.F.

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Will a Labour Government Abolish the Tax?

Devon and Cornwall C.E.A. Discuss the Prospect

(From our Plymouth Correspondent.)

MONT GILPIN on December 18 at Andrew's Picture House, Plymouth, presided over a meeting of the Devon and Cornwall Branch of the C.E.A., which gave lengthy consideration to questions of local advertising, sharing terms, and the Entertainments Tax.

A provisional agreement was reached with regard to advertising, and if the month's trial proved a success it should ultimately benefit exhibitors as a whole. With regard to sharing terms the discussion was very frank and open, and several members gave figures of overhead charges, and offers of bookings which were considered to be somewhat of a revelation to other members. The general feeling was that sharing terms on a 50—50 or 60—40 basis from zero was a losing proposition for exhibitors, while the renter protected himself, and almost invariably ensured himself a profit. Prices were also criticised and doubt was thrown on the big figures which are often announced to have been paid for much boosted films. The object of American firms, it was asserted, was to avoid the payment of Income Tax in this country, and the question was asked if Americans ever paid any substantial sum in Income Tax in this country. A vote of thanks was passed, on the motion of A. O. Ellis, seconded by Harry Harcourt, to those members who had given the facts and figures to the meeting.

With regard to the Entertainments Tax, A. O. Ellis asked whether the tax committee had any information as to the yield of tax this year. Although figures are not yet available and the committee are endeavouring to get them, Harry Harcourt said it was generally understood that the revenue was down very considerably.

A. O. Ellis was rather dubious about the possibility of any relief being given this year. It was understood, he said, that there was a general fall in the national revenue this year, and, consequently, whatever party came into office it would have to deal with such a heavy deficit that it would be unable to reduce the Entertainments Tax or, for the matter of that, any other tax.

The Chairman was much more optimistic. "We have a better chance of having the tax dealt with now than ever before," was his reading of the situation.

Readjustment rather than abolition was A. O. Ellis's aim. He had always been in favour of that because he realised that the financial position of the country did not admit of heroic reductions of taxation. If the Association had directed their work towards securing readjustment rather than abolition they would have got it before now. It was no use ignoring the financial needs of the country, for that was what they were up against when they asked their M.P.s to support them in their demands. The usual reply of members of Parliament was that they were in favour of readjustment, but the time was not ripe for abolition. They would not go further than pledge themselves to support of revision, providing the country's financial condition permitted of reduction being made.

Another reason was advanced by the Chairman, who argued that neither the Government nor the officials desired to abolish the Entertainments Tax, which to them was an easy way of raising money. It cost them nothing to collect, which was more than could be said of other and much less remunerative taxes.

The General Council should be asked to restrict their demands to readjustment was the suggestion of A. O. Ellis on the ground that that was the most probable policy to succeed. But Harry Harcourt argued that that could not be done because there were others besides the General Council in the fight. It had been decided to press for abolition, and the five bodies represented on the tax committee were all working to the same end, and it was impossible for the General Council to throw over the others.

While there might be five parties fighting for total abolition, A. O. Ellis was of the opinion that national needs had made abolition impracticable. Readjustment was the only practicable proposition, and as exhibitors were the only ones who would benefit by that, because only the cheaper seats would be affected, their wisest course would be to push forward with a moderate demand.

In G. Mudge's opinion abolition would not be achieved for some years, but there was a sporting chance of immediate readjustment. The probabilities were they would get a reduction on seats priced at one shilling downwards. He agreed therefore that the wisest policy was to go for readjustment.

The optimism of the Chairman would not permit him to assent to this. He believed that before another twelve months had passed the tax would be off. The Labour Government would abolish it. This was questioned by A. O. Ellis, who argued that a Labour Government would have to find the money to meet the country's obligations the same as any other Government, and, consequently, they would not be able to abolish the Entertainments Tax.

G. Mudge suggested that they would bring in a popular Budget, or, to put it bluntly, a "catch-vote" Budget. This elicited the retort from the Chairman that the Labour Government would find the money in other ways without taxing the people's amusements.

H. J. Watkins introduced another side by suggesting that the fairest way was not to tax individual seats, but the hall, while G. Mudge suggested that 5 or 10 per cent. on the net takings might provide a solution. These variations were regarded by R. C. Eady as simply other forms of the readjustment suggested by Mr. Ellis and, consequently, were arguments for going forward for readjustment.

The Chairman regarded them as alternatives, the effect of which was to say, "Get the money somehow or somewhere, but don't ask us to collect it or expect us to buy tickets as we have to do now."

It was suggested that the branch were rather stultifying themselves, because eighteen months ago they passed a resolution urging that steps should be taken to secure the total abolition of the tax.

In reply to this, A. O. Ellis pointed out that since then the campaign had failed twice to get the slightest fraction off the tax. It was true they had the promise of 425 members to support their demand, and what did they get?—120 went into the lobby against any concession. Having failed twice there was now justification for a change of tactics, and they should go for something they were likely to get.

The Chairman's reply to the argument that the public pays the tax was that it was true up to a point, but the public paid at the expense of the exhibitor, who would certainly receive greater patronage but for the tax. Because this were so, it was

(Continued on next page).

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What are First-Run Rights?

Kinema Contract Case at Westminster County Court

AT Westminster County Court on December 14 the Consolidated Cinematograph Theatres sued Messrs. Goldwyn, Ltd., for £10 damages for breach of implied item of contract.

Mr. W. T. Monckton appeared for plaintiffs and Mr. W. E. P. Done for defendants.

Mr. Monckton, opening the case for plaintiffs, said it involved an important question which affected not only the parties to one particular contract, but almost all those who exhibited or rented kinema films. The question that now arose was of vital importance to persons who entered into contracts of the kind concerned in that case. The case was not brought with a view to obtaining an exaggerated or large sum as damages, but to settle an important point of practice and construction.

Counsel went on to say that his clients obtained from defendants first-run rights in Sunderland with regard to a particular film called "Poverty of Riches." The first run was to take place on three days in May of this year. It happened that immediately before the first run began another company, the Sunderland Amusements, Ltd., who owned and managed a theatre in Sunderland known as the Roker Cinema, advertised the same film, "Poverty of Riches," within a few days of the first run of plaintiffs. The breach which plaintiffs complained of was that defendants permitted the Roker Theatre to advertise a later exhibition in such a way as to conflict with their (plaintiffs') rights under the first run.

Evidence was then called.

Mr. James Thomas Sharples, Sunderland, manager to the plaintiff company, said that under an agreement the film, "Poverty of Riches," was to come to their theatre on May 17. The Roker Theatre was situated about a mile from plaintiffs' theatre. On May 6 on a public hoarding in Roker Avenue witness noticed a large poster on which the Roker Theatre was advertising "Poverty of Riches." On the poster was a slip bearing the word "Coming," which implied that the film was coming to that particular theatre. On the following morning he telephoned to the manager of the Roker Theatre objecting to what he had seen.

Cross-Examined: The manager of the Roker Theatre said it was a mistake when witness spoke to him about it. He also said that the poster should be covered up.

Several other witnesses were then called on both sides.

Mr. Done, addressing His Honour on behalf of defendants, said that plaintiffs were asking the Judge to read into the contract something which, in their (plaintiffs') contention, was intended by the parties. "First run," Mr. Done contended, "meant the right to exhibit a film in Sunderland and within three miles before any other picture palace could exhibit it. That right was amply safeguarded in the form of contract. The renter did all that he could to protect what he had sold, viz., the right to exhibit a film before any other person exhibited it in that particular area. The case was brought to secure a proper definition of rights under the contract. The interests of the trade demanded that those rights should be ascertained. The contract was perfectly clear. If plaintiffs wanted to be protected with regard to advertising it was up to them to see that the necessary clause was put in for their protection.

His Honour, Judge Hargreaves, summing up, said plaintiffs claimed that their rights under the contract were infringed in that defendants permitted, not the exhibiting of that film within a three mile radius, but the advertising of that film prior to the date for which they themselves were entitled to the first run of the exhibition of that film. Before considering whether there had been a breach of this implied term he had to make up his mind—and that seemed to be the difficult point in the case—as to whether there ought to be read into the contract any such implied term as plaintiffs in this case relied on. In deciding on the rights of the parties he must rely on the terms of the contract and the contract alone. It appeared to him impossible to hold the view that the parties meant "exhibiting and advertising" when they themselves omitted the word "advertising." It seemed to him that there was no ground on which he could read into that contract any such implied term as he was asked to do, and that the very fact of the omission of the words, "and advertising," from the terms and conditions of the contract excluded consideration of such an implied clause being inserted. That being the view which he took as to the interpretation of this contract, it was unnecessary for him to consider whether there had been, in fact, a breach of an implied term which he did not consider could be read into the contract. There must therefore be judgment for defendants.

DEVON AND CORNWALL C.E.A.—*Continued*

true to say that their industry was being strangled by the tax, and more unemployment was the inevitable result.

Justifying a change of policy, J. Binmore said while it was true that eighteen months ago they passed a resolution calling for the abolition of the tax, having watched developments ever since without achieving any part of their aim, they were surely entitled to pass a new resolution. The arguments advanced by Mr. Ellis were very sound. Instead of expending their strength on the seemingly impossible they should concentrate on what appeared to be practicable. It was indisputable that while many M.P.s favoured investigation with a view to a readjustment of the tax not one of them would give a definite promise to vote for total abolition.

A motion framed by A. O. Ellis and G. Mudge was passed that owing to the state of the finances of the country the branch strongly recommend the General Council that efforts should be made to obtain readjustment rather than the abolition of the tax.

Harry Harcourt appealed to members to pay the levy made for the tax campaign fund. A. O. Ellis questioned the need for such a sum as £5,000, which, having regard to what had already been spent without anything being accomplished, seemed a very large sum of money for such a purpose.

The C.E.A.'s share is only £1,000, explained Harry Harcourt, which was not a big sum for such a very big industry as theirs. The committee could not possibly conduct a campaign of this kind without incurring expense.

"We are entering on the last lap," was G. Mudge's advice, "and if it does not come off now it will never come off; therefore it is advisable to pay up."

The Chairman also thought it was the last lap, because the Entertainments Tax would be abolished when the Labour Government tackled it.

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British Film Week in the North

Inaugural Luncheon to be held in Newcastle

From Our Own Correspondent.

ARRANGEMENTS for British Film Week, and the nomination of branch officials for the ensuing year, occupied the attention of the members of the Northern Branch of the C.E.A. at their monthly meeting held in Newcastle on Tuesday, December 11, under the presidency of Mr. William Carr, Seaton Delaval.

The Chairman pointed out that the branch annual meeting would be held on Tuesday, January 15. It was customary for nominations for officers and members of the committee to be made at the December meeting, but that did not mean that they were closed. Additional nominations could be sent to the secretary, or could be made at the annual meeting.

Nominations for Committee.

The following nominations were then made: Chairman, Mr. W. S. Shepherd (present vice-chairman); vice-chairman, Mr. W. R. Marshall; hon. treasurer, Mr. J. Broughton; secretary, Mr. Alfred Smith; auditors, Mr. J. S. Snell and Councillor J. Grantham; delegates (four required), Mr. Sidney Bacon, Mr. Thomas Thompson, Mr. F. W. Morrison, Mr. Dixon Scott, Mr. W. Carr, and Mr. I. T. Womphrey; executive committee, Mr. A. V. Adams, Mr. J. Ritson, Mr. F. Tabrah, Mr. H. Chadwick, Mr. W. Carr, Mr. J. S. Snell, Mr. S. Bamford, Mr. C. H. Smythson, Mr. J. MacHarg, Mr. T. MacHarg, Mr. J. Coverdale Bell, Mr. I. T. Womphrey, Mr. T. C. Craven, Mr. Dixon Scott, Mr. F. W. Morrison, Mr. R. W. Marshall, Mr. Joseph Broughton, junr., Mr. E. J. Hinge, Mr. Bert Renwick, Mr. J. Dawe, Mr. E. Rawson, Councillor S. Gibson, and Mr. Thomas Thompson.

Mr. J. S. Snell intimated that it was his intention to move at the annual meeting that in future the delegates representing the branch on the General Council be *ex-officio* members of the executive committee of the branch without election to that committee. In order to give effect to that he stated that it would be necessary to elect the delegates to the General Council before proceeding with the appointment of the executive committee.

Northern Function for British Film Week.

The question of British Film Week was introduced by the chairman, who said he had had letters from Mr. W. Gavazzi King, general secretary of the C.E.A., and Mr. Rowan Walker, secretary of the British National Film League, suggesting that British Film Week in the North should be inaugurated by the members of the C.E.A. with a luncheon on similar, but probably less pretentious, lines to the luncheon at which the Prince of Wales attended in London.

Mr. Alfred Smith (branch secretary) said that he had sent a letter of thanks and congratulation upon the excellent arrangements made for the London luncheon, and Mr. Rowan Walker had replied that the success of that gathering was due to the splendid manner in which the exhibitors came up from all parts of the country, and that a large portion of the thanks should be reserved for Mr. Paul Kimberley, who was the chief organiser of the luncheon. Mr. King had suggested that the local Mayors and other important people might be invited to the Northern luncheon, if it was decided to have one. Mr. Walker had put forward that if it was thought that one or two members of the League should attend the gatherings at which the local committee was to be formed, he would be glad to be informed of that fact.

Invitation to Col. Bromhead.

Mr. F. W. Morrison thought that the idea of an inaugural luncheon was splendid. He hoped it would be held, and that the Mayors of all the boroughs in the Northern territory would be invited.

The Chairman stated that he had already suggested that the British Film League should send up Lieut.-Col. Bromhead, who so ably stated the case for the British films at the London gathering. They could elect at such a luncheon the local committee which was to administer the special advertising fund, made up of the exhibitors' 5 per cent. and the renters' 5 per cent. on the film-hire price. He reminded the branch that it was agreed, when Mr. Victor Davis addressed them on the matter, to use that fund for collective advertising. It was decided that the suggestion contained in the correspondence should be carried out.

There was a desire on the part of certain members to combine the luncheon with the luncheon that had hitherto preceded the annual general meeting of the branch in January.

Mr. W. S. Shepherd (vice-chairman) pointed out that there would be too long an interval between then and March 17, the date fixed for British Film Week in the Four Northern Counties.

A February Date Suggested.

It was eventually agreed that the fixing of the date and other necessary arrangements be left to a committee, with the suggestion that the luncheon preceding the annual meeting be abandoned on this occasion, and that the British Film Week luncheon be held some time in February, if considered convenient.

The following were appointed to comprise the luncheon management committee: The chairman (Mr. W. Carr), the vice-chairman (Mr. W. S. Shepherd), Mr. Dixon Scott, Mr. J. S. Snell, Mr. F. W. Morrison, Mr. J. Coverdale Bell, Mr. W. R. Marshall, Mr. J. Broughton, and the secretary (Mr. Alfred Smith).

PRESENTATION TO MUSICAL DIRECTOR

(From our Plymouth Correspondent)

THE orchestra at P.C.T.'s Plymouth theatre, Andrew's Picture House, has a great reputation in the district, largely due to the fine work of Ley Harte, the musical director. To show their appreciation of this a number of admirers gathered at the Beaufort Hotel, and on their behalf, and that of many other subscribers, B. G. Sweet presented Mr. Harte with a silver salver. He explained that it was a spontaneous gift, and as an example of how freely patrons of the house had subscribed he mentioned that an anonymous donor had sent £1 with a letter, in which he paid a very high tribute to the orchestra, and particularly to Mr. Ley Harte. The presentation was a surprise to Mr. Harte, who expressed his appreciation of the spirit that had actuated the subscribers.

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Paramount TRADE SHOWS

LONDON New Gallery Kinema, at 11 a.m.	Tue. Dec. 25	SUSPENDED.
GLASGOW La Scala, Sauchiehall Street, at 11 a.m.	Wed. Dec. 26	A Cosmopolitan Production " THE PRIDE OF PALOMAR " With an All-Star Cast.
LEEDS Cinema Exchange, at 10-30 a.m.	Tue. Dec. 25	SUSPENDED.
SHEFFIELD Union St. Pic. Pal., 11 a.m.	Wed. Dec. 26	SUSPENDED.
MANCHESTER Oxford St., Pic. Hse., at 11 a.m.	Tue. Dec. 25	SUSPENDED.
CARDIFF 16, Priory St., at 11 a.m.	Fri. Dec. 28	SUSPENDED.
NEWCASTLE New Pavilion Theatre, 11 a.m.	Fri. Dec. 28	SUSPENDED.
LIVERPOOL Scala Theatre, 11 a.m.	Fri. Dec. 28	SUSPENDED.
BIRMINGHAM Futurist Theatre, 11 a.m.	Fri. Dec. 28	SUSPENDED.
NOTTINGHAM Scala Theatre, at 11 a.m.	Tue. Dec. 25	SUSPENDED.

FAMOUS-LASKY FILM SERVICE LTD
— LONDON —

ADOLPH ZUKOR *PRESENTS*

POLA NEGRI

in a GEORGE FITZMAURICE *production*

"THE CHEAT"

with JACK HOLT

Supported by CHARLES DE ROCHE

Adapted by Ouida Bergere from the story by Hector Turnbull

A Paramount Picture

RELEASED · APRIL 7 · 1924

FAMOUS-LASKY FILM SERVICE LTD.
—LONDON—

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Cosmopolitan Productions presents....

"The PRIDE of PALOMAR"

with an all star cast headed by

Marjorie Daw & Forrest Stanley

by PETER B. KYNE.

Directed by Frank Borzage

Scenario by Grant Carpenter & John Lynch.

A Paramount Picture

Released Apr. 28. 1924.

FAMOUS-LASKY FILM SERVICE LTD.
-LONDON-

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KINEMA ACTIVITIES IN LIVERPOOL

FROM OUR LIVERPOOL CORRESPONDENT

AT a special licensing sessions for the Borough of Birkenhead last week the music, dancing and kinema licences of the Coliseum Picture House, Lower Tranmere; and of the Empire Kinema, Conway Street, in the heart of the town, were transferred, the former from Mr. William F. Williams to Mr. W. W. Fraser, and the last-mentioned from Mr. Thos. S. Cooke to Mr. W. F. Williams. Both kinemas belong to the same company.

Presentations.

Tributes to the high esteem and regard in which Mr. Cooke is held by the staff of the Empire were forthcoming in abundance on Tuesday evening, when his wife and he were presented with a handsome cut-glass salad bowl on a plinth, and a silver-mounted oak biscuit barrel, suitably engraved. Mr. Cooke has relinquished his position at the Brikenhead Empire to take up another office in Birmingham. The presentation took place in the lounge of the Empire, and every member of the staff was present. The presentation was made by Mr. Wilkinson, whose eulogies of Mr. Cooke were supported by Mrs. Palmer and Mr. Fred Price, the latter speaking on behalf of the out-door staff. Mr. Cooke feelingly voiced the thanks of his wife and himself to the staff for their kindness, and said that nobody had ever had charge of a more devoted staff of workers. He had thoroughly enjoyed his service at the Empire, and largely so because of the unfailing good-will and consideration which had been extended to him throughout the time he had been associated with the establishment.

Special Committee Meeting of the C.E.A.

A meeting of the Committee of the North-Western Branch of the C.E.A. has been convened to discuss a number of matters of interest to the trade. One is a draft of the proposed rules of the Cinema Provident Institution. Associated First National's contract will also be considered. It is also probable that at the same meeting, should time permit, the much-vexed question of the admission of members of the public to trade shows will be further discussed, following the action of the K.R.S. in having "turned down" the scheme submitted to them by this branch, and representing the outcome of a meeting between local members of the C.E.A. and the managers of two of the leading renting houses with branches in the city. Mr. F. W. Locke, who has taken a prominent part in the movement, is determined not to let the matter remain in what is generally agreed by local exhibitors to be its present unsatisfactory state, and it is hoped that a scheme may yet be evolved which will be acceptable to both renters and exhibitors.

Election of Officers.

The annual meeting of the North-Western Branch of the C.E.A., for the election of officers, delegates, etc., will be held in January on a date yet to be fixed.

Kinema Concert for Uuemployed.

With characteristic sympathy Mr. Pat Collins, the "Showman M.P.," proprietor of the Cinema de Luxe, Brook Street, Chester, and Mr. J. Locker, the resident manager, granted the use of the establishment on Sunday evening last for a concert on behalf of the Mayor of Chester's Unemployment Fund. The Mayor (Mr. C. P. Cockrill) promised to preside, and a performance upon elaborate lines was arranged, including a star photoplay of six reels' length, selections by an orchestra of fifteen performers, and solo items by Mr. Fred Jones (baritone), Miss Betty Benyon (contralto), Mr. J. Locker (who recited by desire), and a violinist.

WALLASEY KINEMA BALL

(FROM OUR LIVERPOOL CORRESPONDENT)

AS was generally anticipated, the annual Cinema Ball, promoted by the Wallasey Entertainment Managers' Association, and held in the spacious ballroom of the New Brighton Tower on Thursday evening last week, proved an unqualified success. The event attracted a large and distinguished attendance, which included the Mayor and Mayoress of Wallasey (Alderman and Mrs. J. H. Evans), and most of the leading lights of the exhibiting and renting sides of the kinema business on both sides of the Mersey.

Dancing commenced at half past eight and was continued until two a.m., the music being provided by an augmented orchestra and jazz band organised by Mr. Thos. Rimmer, the popular permanent conductor of the Tower orchestra. An outstanding attraction was the offer of prizes to the value of £50 for the best imitations of film stars, most original costumes, etc., and for several of the awards there was keen competition. A number of "spot" prizes were also awarded.

Mr. A. M. Graham (manager of the Liverpool and Manchester Branches of Pathé Frères) efficiently performed the duties of M.C., and the judges were Mr. and Mrs. A. E. Brewer (Marina, Wallasey), Mr. Gordon Dartnall (Fox's, Liverpool), Mr. H. Gurney and Mr. J. T. Edwards (Gaumont's, Liverpool). The duties of stewards were ably performed by Messrs. A. E. Brewer, C. H. Adams (Liscard Palace Kinema), H. Gurney (Lyceum), R. P. Rutherford (Queen's, Wallasey), A. T. Wilis (King's, Liscard), P. Brimelow (Courthouse, New Brighton), Robin Jones (Trocadero, New Brighton), and Captain Percy Dale (Royal, Egremont). Mr. R. E. Goffin acted as hon. secretary and Mr. Brimelow was chairman of the Executive Committee.

A grand parade was held at eleven-thirty to give the judges an opportunity of deciding the future ownership of the prizes, and their decisions were as follows:

Ladies: 1, Mrs. Hughes, "Mae Murray," silver sugar basin and milk-jug; 2, Mrs. Bailey, "Keep off the grass," silver sugar basin and milk-jug; 3, Mrs. Helsby, "African Mammie," rose bowl; 4, Miss Holden, "Eastern Girl," jam dish; 5, Miss N. McLaughlin, "Mother Noblett," silver sugar basin; 6, Miss Walsh, "Gaumont Graphic," toast rack; 7, Miss Costello, "Mexican Girl," jam dish.

Gentlemen: 1, Mr. Harry Mac., "Jack Holt," salad bowl; 2, Sergeant Wainwright, "Musketeer," hair brush; 3, Mr. Sutton, "Knight of the Lion," dressing case; 4, Mr. Costello, "Uncle Sambo," clock; 5, Mr. P. Smith, "Hawaiian Scotsman," clock; 6, Mr. W. Pritchard, "Rodolph Valentino," jam dish; 7, Mr. W. Trist, "Devonshire Irishman," dressing case; 8, Mr. B. H. Carter, "Tom Mix," cruet; 9, Mr. J. Simpson, "Rajah," sugar basin.

MUSSOLINI SEES FIRST NATIONAL'S "THE ETERNAL CITY."

A COPY of the just-finished print of George Fitzmaurice's "The Eternal City," has gone forward to Signor Mussolini at Rome, in keeping with the promise made by Mr. Fitzmaurice to the Italian Government when recently completing the screening of the Hall Caine work in that city, and in recognition of the helpful co-operation Mussolini afforded the Samuel Goldwyn management in permitting the use of such notable locations as the Coliseum, the Forum, the Roman Baths, the Appian Way and other city landmarks. Mussolini himself appears in the picture, and, for that matter, so does George Fitzmaurice. "The Eternal City" will be released through First National, and will be shown early in the New Year.

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Lieut. Daring at Bay. A scene from the new British film, "LIEUT. DARING, R.N., AND THE WATER RATS," just nearing completion by McDowell's Films, Ltd.

AS an indication of the elaborateness and artistry of British film productions, it is significant to note that one picture now nearing completion in London has had such a number of large sets and lavish ensembles that two studios were utilised in the course of production. This film is the Astra-National screen drama, "Miriam Rozella," based upon the widely-read novel of the same title by the late Mr. B. L. Farjeon. A number of scenes in this film, produced for Astra-National by Mr. Sidney Morgan, will be a revelation of the high quality of British screencraft. Also in this screen drama are many scenes showing the humbler sides of life. A notable cast is engaged in interpreting Mr. Farjeon's characters, among them being Mr. Owen Nares, Miss Moyna Macgill, Miss Gertrude McCoy, Miss Nina Boucicault, and Mr. Russell Thorndike.

Reorganisation of Territory

The Apex Film Co., Ltd., are making a series of changes in their territorial representation. In each case the alteration will be made because of the need for more intensive concentration on the company's productions, and to establish closer contact between exhibitors in every territory and the Head Office. An ambitious program is in preparation for the New Year—but only individual productions will be announced, as experience proves

A. B. Imeson and Douglas Stuart in a fine duel scene in Gaumont's "CLAUD DUVAL."

Round the L

Activities and Projects

it is more beneficial to keep abreast with the ever-changing needs of the market, and for every important film there is one most suitable time for presentation. Many a remarkable film has suffered simply because too little consideration was shown to the inopportune factors operating at the time of announcement. All Apex Films are selected and produced with a view to special appeal in this country and America. This is now generally recognised, especially by the Press, who described "The Blindness of Riches" as a film on American lines, but with more sincerity and artistry. Exhibitors all over the country are giving increasing recognition to Apex productions, as are American buyers, for the last film also has been purchased by one of the big American corporations.

"The Money Habit" Completed.

Walter Niebuhr is at present engaged assembling the Granger-Commonwealth film, "The Money Habit." This is the first picture Niebuhr has produced in England, although many of his productions from America have been shown here. Some of his most successful films were "The Inner Voice," with Agnes Ayres; "Stolen Moments," with Rudolph Valentino; and "Women Men Forget." Walter Niebuhr is delighted with the work of his English company, and is confident that he has made a picture that will not only make a strong appeal in the United Kingdom, but also one which will prove very successful in America. The cast of "The Money Habit" is a strong one, and includes Clive Brook, Warwick Ward, Nina Vanna, Annette Benson, and Fred Rains. Trade show announcements will be made shortly.

Fine Results from Amalgamation.

The Kinematograph Equipment Co., Ltd., since its amalgamation with Film Agencies, Ltd., has made rapid progress; progress which has been helped by the prestige of the latter firm, whose reputation in the industry has ranked high for several years. It has managed to achieve that reputation by a consistent policy of square dealing, and by always giving the best possible value for money. It has been the long-standing practice of this firm only to allow its name to be associated with the finest mechanisms and with all the requirements of the finest quality, which are necessary to the exhibitor; in connection with which, it may be mentioned that the Kinematograph Equipment Co., Ltd., has its own factory at High Wycombe, where all its own seating is manufactured, and in addition to their other activities they have secured the agency for "Columbia" Carbons, and the sole agency for the British "Ross" Projector.

Mr. McDowell Back to Film Producing.

"Lieut. Daring, R.N.," the popular series of films that was so much in demand before the war, has been started again by Mr. J. B. McDowell, the originator, who has turned his attention once more to the producing side of the film business. Mr. McDowell will be remembered as the founder of the British and Colonial Film Co., and also as the "man behind the camera," who filmed the Battle of the Somme, for which he was decorated with the O.B.E. and M.C. Mr. McDowell's new picture, which is nearing completion, is a story of the routing out of a drug smuggling gang in Limehouse, known as the "Water Rats," by Lieut. Daring, R.N., who has been specially

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ondon Trade.

of the Renting Houses.

commissioned by the Government. There are many exciting scenes, and it is expected that the new series will be as popular as the pre-war. The rôle of Lieut. Daring is taken by Percy Moran, the original "Daring."

Vitagraph's New Year Trade Show.

Vitagraph announce their first New Year trade show for Friday, January 11, at the New Gallery Kinema. On this occasion "The Leavenworth Case," a mystery drama based on the novel by Anna Katherine Green, will be screened. The picture, we understand, starts right away with a mysterious murder, and thence suspicion is directed on practically every character in turn, though the identity of the real criminal is kept back until the end. We are informed that this film was recently shown privately to a distinguished member of the New York Homicide Department, who criticised the work of the producer very favourably. The cast includes Seena Owen, Wilfred Lytell, and the late Martha Mansfield.

No Paramount Trade Shows Next Week.

As next Tuesday is Christmas Day, Famous-Lasky will not hold their usual trade show at the New Gallery; in fact, all Paramount trade shows will be suspended for one week only.

The Press Opinion of "Mary Queen of Scots."

Following an earlier precedent, Ideal Films have issued a most interesting booklet, which gives the complete Press notices of Ideal's big Film Week picture, "The Loves of Mary Queen of Scots." A perusal of the booklet is convincing proof of the unanimity of opinion voiced by critics, and, besides being overwhelming testimony to the value of the picture, and its impression upon a very wide circle, it is interesting reading. Any exhibitor who has not yet booked the picture, and all those who have, should become possessors of this booklet. For the latter it should prove of very great assistance in exploiting the picture.

'Tales of Hoffmann" a Winner.

The enthusiastic Press criticisms of the remarkable Granger-Vita production, "The Tales of Hoffmann," have been fully endorsed by the public at Liverpool, where the film had a special run last week. The manager of the Trocadero Super Cinema writes to Granger's as follows: "I desire to congratulate you on the film, 'Tales of Hoffmann,' which is without doubt a very fine production. Considering the upset of things during electioneering time and the season of the year, the attendance was remarkable. On Saturday evening last our seating accommodation was fully extended at 7-30 p.m., and queues were waiting for all parts of the house up to 9-15."

Exploitation for Blackton's Special.

In addition to Mr. Clay Thomas, the baritone, who will be available to the leading kinemas in and near London, there are many other useful exploitation ideas arranged by Vitagraph for "On the Banks of the Wabash." Coloured cut-outs illustrating the old "Sarah Jane" will be offered at 25s. each, lobby-display models may also be bought outright, or hired at 15s. per week, while two six-sheet and two twelve-sheet posters are at the moment being prepared. The usual lobby portrait enlargements will be ready as soon as wanted, and the prices of these will range from 3s. to 8s., according to finish and mounting.

NINA VANNA in a scene from the Granger Commonwealth picture, "THE MONEY HABIT," just completed.

NEW SCALA MATINEE.

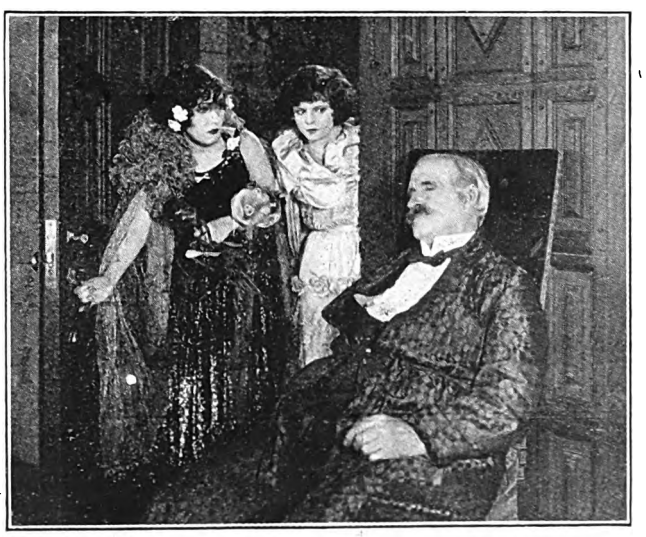
"THE WHITE ROSE" AND "THE ALMOND EYE."

IN the Chancery Division on Tuesday, Mr. Justice Tomlin had before him the case of Ideal Films, Ltd., v. Loughborough Playhouse, Ltd., and another.

Mr. Patrick Hastings, K.C., for the defendants, mentioned a motion made on Saturday last when Counsel on behalf of the plaintiffs asked that the defendants (the Loughborough Playhouse, Ltd.), and Mr. A. G. Abrahams, a director, be restrained from preventing the plaintiffs from giving matinees of the film, "The White Rose" at the New Scala Theatre during the present week. On that occasion Mr. Hastings stated that the defendants denied the right of the plaintiffs to give the proposed afternoon presentations, and added that the theatre was required for rehearsals of a production called "The Almond Eye."

Mr. Hastings said the matter had now been adjusted between the parties, and the terms of settlement enabled the defendants to have the theatre for necessary rehearsals.

In these circumstances it was agreed that there should be no order on the motion, and that the action should be discontinued.



Scene from "THE PRODIGAL DAUGHTERS," Famous-Lasky's offering for London trade show on January 1.

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THE VITAGRAPH CO. LTD.

(ALBERT E. SMITH, President)

Beg to announce that arrangements have been made to present the following productions to the Trade and Press in January next:

JANUARY 11

"THE LEAVENWORTH CASE."	WITH	SEENA OWEN MARTHA MANSFIELD WILFRED LYTELL	AT	NEW GALLERY KINEMA Regent St., W., at 11 a.m.

A Mystery Detective Story, adapted from the Book by Anna Katherine Green.
A Whitman Bennett production.

JANUARY 18

"THE MAN FROM BRODNEY'S."	WITH	ALICE CALHOUN WARREN KERRIGAN WANDA HAWLEY MISS DU PONT PAT O'MALLEY etc.	AT	NEW GALLERY KINEMA Regent St., W., at 11 a.m.

An impressive drama, lavishly produced: Adapted from the story by Barr McCutcheon.
A David Smith production.

JANUARY 22

"LOYAL LIVES."	WITH	MARY CARR BRANDON TYNON WILLIAM COLLIER, junr.	AT	SHAFTESBURY PAVILION, W., at 11 a.m.

An "entirely different" picture! A new angle! Fresh ideas!
A Whitman Bennett production.

PROVINCIAL SHOWS TO FOLLOW.

Registered Offices—3 & 33 Charing Cross Road, W.C.2.
Telegraphic Address—"Vitgraf, Westrand, London."

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'Phones—Gerrard 3166 and 3167. Telegraphic Address—"Vithirins, Piccy, London."

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ALL PRINTS ON EASTMAN STOCK.

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VITAGRAPH.

ALBERT E. SMITH presents

MARY CARR, JAMES MORRISON, MARY MacLAREN and MADGE EVANS

in the J. STUART BLACKTON Special:—

"ON THE BANKS OF THE WABASH"

Potted Press Opinions

"'On the Banks of the Wabash,' a Vitagraph production, is moulded on conventional lines, but is raised from the conventional rut by its careful treatment and the excellence of some of the acting. . . . A mighty flood, accompanied by a fire is the 'thrill,' and the scenes depicting it are admirably done."—The *Times*, Dec. 5, 1923.

"Popular houses will be grateful to Stuart Blackton for this film."—*Kinematograph Weekly*, Dec. 6, 1923.

". . . its entertainment value 100 per cent. . . . The concluding flood and fire scenes are intensely thrilling and realistically staged, and provide a wonderfully impressive climax."—The *Encore*, Dec. 6, 1923.

"A feature of the film, which will provide a hundred per cent. entertainment for any class of audience, is the remarkable realistic flood scenes. . . . 'On the Banks of the Wabash,' is a film of the type of which the screen could do with more."—*Devon and Exeter Gazette*, Dec. 11, 1923.

"The flood scenes, which are followed by a fire, are wonderfully realistic, and the last voyage of the old paddle steamer on its work of rescue is unusual and effective. The quality is excellent, and there is little doubt that this film contains matter that will prove of interest to any class of audience."—The *Bioscope*, Dec. 6, 1923.

"Altogether, 'On the Banks of the Wabash,' may be written down as ranking among the best of its kind so far presented."—The *Cinema*, Dec. 6, 1923.

"When the film is released for the public all are strongly advised to go and see it, as it is really a most interesting one, and beautifully photographed and acted."—The *Morning Advertiser*, Nov. 30, 1923.

"The storm scenes and the destruction of the town by the torrential river are handled in masterly manner, and alone make the film worth seeing."—*Yorkshire Evening News*, Dec. 5, 1923.

"This is a picture that will go far in entertainment values. . . . This is in every way a showman's proposition, and the kinemas of this country should do well with it."—*Film Renter*, Dec. 8, 1923.

"The cast, which includes Mary Carr, is excellent, and the production quite skilful."—*Daily News*, Dec. 3, 1923.

"This screen story is well worth seeing when the time for its release comes round."—*Oldham Evening Chronicle*, Dec. 11, 1923.

Registered Offices—31 & 33 Charing Cross Road, W.C.2.
Telegraphic Address—"Vitgraf, Westrand, London."

THE VITAGRAPH CO., LTD.,
Renting Dept., 46 Brewer Street, LONDON, W.
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ALL PRINTS ON EASTMAN STOCK.

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Round the Manchester Trade.

THE WEEK'S ACTIVITIES IN THE NORTHERN CENTRE

Films for Christmas Day: A Pious Fiction—"The Golem" at the Gaiety—Other Programs—Piccadilly Announcements—A Luncheon for British Film Week.

By "THE FILM RENTER" REPRESENTATIVE

HAVING obtained police permission, on the usual conditions, the picture theatres of Manchester will open on Christmas Day, the first show being timed for 3 p.m. The principal condition is that the program "must be suitable to the occasion in every respect." This is an ancient joke, for, as has been pointed out in this journal on many previous occasions, the number of films "suitable" to the Christmas festival "in every respect" must be extremely limited, even if they exist at all. The interpretation put on this form of words, however, varies amusingly from town to town. The Watch Committee in Manchester is a sensible and philosophic body, and it is not in the habit of stretching the above proviso to a too literal and logical extent. This year is no exception to the rule, as the various programs booked for the 25th in this city show a pleasing variety in theme and appeal, and do not even exclude humour. In Liverpool, I believe, the magistrates invariably insist that "no comic film" must be exhibited on Christmas Day—which, considering the general nature of other social festivities on this day, is, to say the least, "comic."

"The Golem" at the Gaiety.

On Christmas Day, at the Gaiety, the Manchester public will have the first opportunity of seeing that splendid triumph of kinema art, "The Golem." In my opinion this production should have a place in any lists of, say, the three finest films of the year. Though it could not be said to observe very closely the condition of being "suitable in every respect" to thoughts engendered by the birth of Christianity, "The Golem" is certainly a picture to make one think that the screen has made a big artistic advance in 1923. Praised by the discerning few, who welcomed this magic breakaway from wearisome convention, and condemned by most critics who are at sea directly they witness anything new, "The Golem" marks a definite point of departure in production methods, and it will be interesting to note how it is received by Lancashire audiences.

The Deansgate Commended.

At the Deansgate the Hepworth picture, "Boden's Boy," is to be shown on the first three days of the week—nothing very Christmassy about that, but an agreeable entertainment all the same. By the way, the management of the Deansgate have received a very appreciative letter from Mr. Jack Sunderland, of Vivid Exclusives, on the manner in which his film, "Spanish Love," was recently put over at the trade show in that theatre. "The orchestra was wonderful," writes Mr. Sunderland, "the projection great, and the courtesy of your attendants was noted by several exhibitors who were present."

Death of Piccadilly Secretary.

"The Little Clown" and "Climbing Mount Everest" will be the main attractions at the Piccadilly on Tuesday. Mention of this house reminds us that the company has had the misfortune to lose its secretary, Mr. Barlow, who, we much regret to announce, died on Monday last after an illness of five months. The funeral took place on Thursday, and the Piccadilly management, house staff and orchestra sent several beautiful wreaths.

More Programs and a Pious Fiction.

Other Christmas Day programs in the city kinemas include "The Dictator" at the Royal, "The Pipes of Pan" at Market Street, "Tit for Tat" at Oxford Street, and "Slaves of Passion" at the Futurist. The Hepworth Co., therefore, will be represented in Manchester next week by at least three productions, all excellent in their several styles. Indeed, the film fare provided to follow the Yuletide feast for Manchester folks this holiday is, on the whole, exceptionally good; but it would need Sam Weller's "double-barrelled binoculars" to detect anything particularly "suitable" to the anniversary in any of it. Why maintain this pious fiction?

Capitol Wins £500 Case.

At the Manchester Assizes last week, before Mr. Commissioner Radcliffe, K.C., Mr. Saul Harris, as plaintiff, was given judgment against Mr. F. W. Cooper for £500 and costs. Mr. Harris, who was represented by Mr. Burgis (instructed by Mr. J. Rosenthal, solicitor, of Manchester), claimed this amount as being owing under an agreement whereby Mr. Cooper took over certain film rights. The defence set up was that two subsequent agreements between Mr. Cooper and Messrs. Capitol Productions, Ltd., debarred Mr. Harris from claiming, as these fresh agreements provided for a substituted method of payment.

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Manchester C.E.A. Meeting

Case of Mr. McVittie—The Benevolent Scheme—Posters—British Film Week.

From our Manchester Representative.

IN the unavoidable absence of Mr. W. Stephenson, chairman of the branch, Mr. D. Mitchell (vice-chairman) presided at the monthly meeting of the Manchester C.E.A. at the Victoria Hotel on Friday last.

Case of Mr. McVittie.

At the last meeting of the branch a resolution was passed asking that Mr. J. McVittie should be allowed to attend the next meeting to explain his position in regard to the actions of the Bolton and Oldham Corporations. Mr. Fred Carlton (organiser) communicated with headquarters on the matter, and was informed by Mr. Gavazzi King that it would be unconstitutional for the branch to help a non-member.

Mr. Bowmer (Seedley) said Mr. McVittie had spent a lot of money on a new building, to which the authorities would not grant a licence. Any of them might be in that position. He thought that Mr. McVittie should have been allowed to come before them and state his case. It was very much to the interests of the trade that Mr. McVittie should be assisted in his battle with the Corporations aforesaid. Mr. Bowmer said that in ignorance of the new by-law of the local authorities in Oldham, Mr. McVittie had shown pictures on Good Friday without permission. Now they refused to grant him a licence for his new hall.

The Chairman said it was clear that though they could help him as a trade they could not do so as a branch or association. It was suggested that Mr. McVittie should first become a member of the C.E.A. before making his appeal to them.

A Court Case.

In the case of a Bolton exhibitor who had lost a case brought against him by a renter, it was resolved to send a recommendation to headquarters that a grant be made.

C.E.A. and P.R.S.

Mr. Carlton gave a brief résumé of the principal clauses in the new agreement with the P.R.S. It was generally agreed that they would be of considerable advantage to exhibitors.

Benevolent Fund.

At the last meeting a resolution was passed which expressed sympathy with the formation of a Trade Benevolent Fund, but stated the desire of the branch to receive full financial statements on previous undertakings in Manchester which were promoted to raise funds for a benevolent scheme. It was then arranged to call together a joint committee of the C.E.A., the K.R.S., and the Sports Association. The Secretary reported that both the other organisations had appointed a small committee to go into the matter, and the following members were appointed to

(*Continued at foot of next page.*)

ROUND THE MANCHESTER TRADE—*continued*

Ogden's Circuit: New Offices.

Mr. Charles Ogden, of Ogden's Theatres, and managing director of the Piccadilly, has found it necessary to secure additional office accommodation, and for this purpose has taken offices at Exchange Buildings, St. Mary's Gate, where all work in connection with the Ogden Circuit will be conducted. Business transactions relating to the Piccadilly Theatre will still be personally attended to by Mr. Ogden at the offices of that theatre, as hitherto. Mr. James A. Gartell, formerly publicity manager for the Piccadilly Co., has now been promoted to the position of general manager, with Mr. C. W. Hadfield as assistant manager.

A Manchester Luncheon for British films.

As the date for British film week in Lancashire draws nearer, the C.E.A. branches are getting ready to celebrate the event in a suitable fashion. At the meeting of the Manchester C.E.A. on Friday of last week it was decided to organise a big trade luncheon on some date towards the end of January, and to invite to it the Lord Mayor, the civic dignitaries, and other leading citizens. The Executive Committee of the branch was appointed to act as the Luncheon Committee, and everything will be done to make this inaugural function of British Film Week in this county an event worthy of the occasion. February 11 to 16 is the week set apart for All-British programs in Lancashire, and it would be as well if the preliminary luncheon were fixed for a date as near that week as possible, so that the Press reports of the function might be read almost simultaneously with the various halls' advertisements of what they are going to show.

"Movie Magic" from Fred White.

The Fred White Co. announce that they have two British films open for booking during the week in question, also a certain number of vacant dates for "The Cabaret Dancer," which features Valentino. "Movie Magic," or "Line, Life and Laughter," is another feature which Fred White is booking just now. This comprises six subjects of one-reel each, all of which were shown before the King and Queen at Buckingham Palace in September last. Mr. Harry Percy, on behalf of Mr. White, will be glad to meet with exhibitors interested in this series.

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Napoleon Films *v.* Liverpool Majestic Picture Palace

Verdict for Plaintiff's—Judge's Scathing Summing Up.

SITTING in the King's Bench Division on Tuesday (December 18) Mr. Justice Acton concluded the hearing of the action against the Liverpool Majestic Picture Palace, Ltd., of North John Street, Liverpool, and brought by the Napoleon Films, Ltd., of 317, High Holborn, London, who claimed the sum of £875, money due on an agreement of February 5, 1923, made between the parties for the hire of a film, "The Royal Divorce," for exhibition at the Liverpool Majestic Picture Palace for three weeks. The defence was that there was no contract with the plaintiffs, and the defendants said the film was booked by Mr. J. A. Darbyshire, plaintiffs' agent in Lancashire, to whom they had leased the Majestic Picture Palace for a few weeks at a specific rental, and that he exhibited the film himself. Consequently, defendants repudiated all liability. Mr. Darbyshire persuaded Mr. E. L. Williamson, manager of defendants' theatre, to sign the contract for hire, and defendants said that was done without their authority. At the previous hearing of the action on November 15 Mr. Darbyshire admitted to the Judge that he did persuade Mr. Williamson to sign the contract on his behalf. Mr. Williamson, in evidence, explained that he had no authority to sign contracts. Witness said he acted in perfect good faith and took no part in any trick to deceive the plaintiffs into the belief that the defendant company were parties to the contract. Mr. Done, for the defendants, told his Lordship that when his clients heard of the alleged agreement it was as if a bomb had fallen in their midst.—Mr. Cartwright Sharp (for the plaintiffs) said there was ample evidence that the contract was signed by Williamson with the ostensible authority of the defendant company.

In his judgment, Mr. Justice Acton said the plaintiffs' case was *prima facie* as conclusive as a case could be. There was no doubt that the familiar form for hiring the film was signed by the defendants' name and was witnessed by J. A. Darbyshire, and that committed the defendants to payment of the hire. But the signature had been affixed by Mr. Williamson, the defendants resident manager. There was no doubt that confirmation of the contract was received at the defendants' registered offices, and no protest or comment was received from the defendants until payment was asked for. Mr. Williamson, without doubt, had ostensible authority to sign contracts of this character on behalf of the defendants—he found that as a fact—and he was not satisfied that Mr. Williamson had not actual authority. The defendants had a strong case against them, and they attempted to displace it by the evidence of Mr. Williamson and Mr. Darbyshire. The case bristled with suspicious and doubtful, mysterious and untrustworthy accounts of what took place. The story of those gentlemen he could not accept: in fact, the story was incredible. The explanation of how the contract was signed was as pitiable as it was reprehensible, and the story told was one that no Tribunal would readily believe. It seemed improbable that the directors of the defendant company would have been so much in the dark as to what was happening when they had lent a man of Darbyshire's financial standing their theatre for £400 a week that he might exhibit an expensive film on his own responsibility. He could not accept the statement that it was no concern of theirs. Therefore, judgment should be entered for the plaintiffs. As the film was returned after it had been exhibited for two weeks because of its failure before the public, and the plaintiffs agreed to this, they were only entitled to £700. Judgment for that amount with costs would be entered for plaintiffs, and defendants could have a stay of execution if the money was paid into court.

MANCHESTER] C.E.A. MEETING—*Continued*

represent the C.E.A.: Messrs. Bowmer, Carlton, Mitchell, and Bailey. It was stated that a well-known renter's traveller—Mr. Long, late of Western Import—died on the previous Thursday, leaving a widow and child in need of assistance. There was also a doctor's bill waiting to be paid. Some financial help had been granted to him during his illness, and Mr. Carlton suggested that individually they might do something to collect funds to pay the doctor and help the child. Subscription lists were handed round to members for this purpose.

Poster Prices.

Letters were read from several renting firms in reply to a circular sent out from the branch on the question of poster prices. The prices charged by the various companies were quoted and discussed, and it was finally moved by Mr. Stansfield, and seconded by Mr. Ramsden, that members do not pay more than the prices charged by the Primus Co. These were: 48-sheets, 12s. 6d.; 12-sheets, 3s.; and 6-sheets, 1s. 3d.

British Film Week.

In connection with the forthcoming British Film Week in Lancashire (February 11 to 16), it was proposed that a luncheon be held at the Midland Hotel, to which the civic dignitaries should be invited. It was suggested that this should take place in January, and that members of both sides of the trade should be welcomed. The main object of such a function was to get the Press to talk about Film Week, and so interest the public in the shows. It was resolved that the Branch Committee should take over the duties of the Luncheon Committee, with power to act. Mr. B. Jones was added to the committee.

The Vice-Chairmanship of the C.E.A.

In calling attention to the coming election of officers of the Association, Mr. J. H. Stansfield said he would like it to go forward from that meeting that there were three factors that should constitute the qualifications of an aspirant to the position of vice-chairman: He must be a man of honour and integrity; must not be associated in any way with the renting business; must realise the iniquitous conditions under which the renter controls the business, and the urgency for the simultaneous signing of contracts. If they nailed these colours on their mast he thought they would pull the industry out of the state of chaos back again to the good old days of prosperity.

New Members.

Mr. Carlton stated that sixteen new members had been added to the branch during the quarter.

With a vote of thanks to the chairman, the meeting terminated.

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"Why Worry?" is coming!

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January 1st 1924, at 3 p.m.

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CHAPLIN'S SUPERB ARTISTRY AS PRODUCER

Allied Artists new offering, "The Woman of Paris," has been directed by Charles Chaplin for Edna Purviance. The above illustration shows scenes from the film with pictures of the producer and star. Critics unite in agreeing that the direction of the picture shows the genius of Chaplin, many of the scenes showing a new ote in film production.

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Birmingham C.E.A. Topics

British Film Week Dinner—Illegal Crossing Over of Films—Are Sunday Trade Shows Necessary?

By our Birmingham Correspondent

MEETING for the first time since the Municipal Elections the Birmingham and Midland Branch of the C.E.A., through Councillor G. F. McDonald, congratulated Mr. E. Hewitson (vice-president) upon his election as councillor for Smethwick. Mr. Lewin P. Samuel (president) associated himself with these remarks, and at the same time expressed regret and disappointment that Mrs. McDonald was not successful in joining her husband on the Birmingham City Council.

In reply, Councillor Hewitson stated that he very much appreciated the congratulations of the members, and that he would always give the Association and the members his first consideration.

A sincere vote of condolence was offered to Councillor McDonald for the tragic loss he had sustained in the death of his son-in-law, the members rising in silence.

Councillor McDonald responded, saying it was a very bitter blow, and that he very much appreciated the sympathy of his fellow members.

The Secretary read a letter from Mr. Harold Roberts, solicitor, referring to the renewal of the Cinema Licences, and stating that he had promised the Justices to bring before the members their desire, that, as far as possible, the doors and windows should be thrown open between performances for ventilation. They also pointed out that although the house may have a standard of light which is perfectly satisfactory to the Justices, the lamps may in time get old, and the light fall below the standard unless care is taken.

The President mentioned that he hoped the members would read the Chairman's speech in full, a copy of which the secretary had sent to every member in the Birmingham area.

A letter was received from the General Secretary enclosing a complaint from the K.R.S. regarding the practice of exhibitors crossing over films from one theatre to another in contravention of the contracts entered into. The Renter's Society requested that this matter should be brought before the notice of members.

It was decided that the Secretary should ask the K.R.S. for particulars of the specific complaints on receipt of which the branch would discuss the matter.

On the question of the branch's promise that members should screen the "Safety First" film, the President reported that he had been unable to obtain further copies as the negative was not now in existence. The original copy which was shown recently at the Futurist was still available, and would be circulated in due course.

A letter was read from the General Secretary of the British National Film League regarding the proposal to hold a series of local functions with a view to securing increased public interest.

Councillor McDonald informed members that he had explained to Alderman T. O. Williams (Lord Mayor of Birmingham) the objects of British Film Week. On the proposition of Councillor McDonald, seconded by Councillor Hewitson, the branch agreed to hold a dinner to which the Lord Mayor and other prominent citizens should be invited. For this purpose a sub-committee was formed, consisting of Messrs. Hewitson, McDonald, W. H. Bull, and F. H. Leedam.

In his report on the last meeting of the General Council Mr. Hewitson impressed upon members the importance of paying forthwith the Entertainments Tax Campaign Levy. Prompt payment by all was essential in order to provide the finances necessary to carry on the campaign until the 1924 Budget came round.

In a brief reference to the new proposals of the L.C.C. Mr. Hewitson pointed out that although at present this was purely a London question, it was quite possible that it might be followed by provincial authorities.

Councillor McDonald, in supplementing the report, remarked that the suggested Bill might not affect Birmingham at the moment, but it was astonishing how quickly other municipalities followed London's example.

The special arrangement recently come to with the Birmingham Electric Supply Department for the supply of current to city kinemas was referred to by Mr. J. L. Lyons. He stated that a letter from that department of the Corporation confirmed the opinion that the minimum guarantee of £400 per annum called for by the agreement included the whole of the current supplied to a hall, and was not limited to that supplied to the motor generator.

It was unanimously resolved to send a letter to Mr. T. P. O'Connor thanking him for his recent visit to Birmingham, and assuring him that his addresses on the industry had made a good impression upon the citizens generally.

The vexed question of the necessity of Sunday trade shows was raised by a member. In order that the question might be thoroughly discussed, he accepted the President's suggestion to give notice of motion for the next meeting which will be held on January 4.

ASHES OF VENGEANCE.

BRILLIANT PREMIERE.

H.R.H. THE PRINCESS BEATRICE and H.H. Princess Helena Victoria, accompanied by Mr. Victor Corkran —Comptroller—and Miss Cochrane—Lady-in-Waiting —were present at the premier presentation of Norma Talmadge's latest film, "Ashes of Vengeance," at the Marble Arch Pavilion last Monday in aid of the West Islington Infant Welfare Centre. Their Royal Highnesses were met on arrival by Lady Muir Mackenzie, Miss Erica Beale, and Mr. Ralph Pugh, managing director of the Associated First National.

Edward and Betty—Mr. Pugh's little son and daughter—presented the bouquets. Princess Beatrice also graciously accepted a copy of the novel, "Ashes of Vengeance," from Miss Somerville, the authoress. The following presentations were made—Mrs. Pugh, Miss Somerville, Mr. Davis (managing director Marble Arch Pavilion), Captain Alfred Davis, Mr. Richard Johnson (manager), Mr. Horace Judge, and Mr. Phillipson.

A Guard of Honour of wounded soldiers was sent from Queen Mary's Convalescent Auxiliary Hospital at Roehampton. A film was taken of the arrival of their Royal Highnesses and the presentations in the vestibule, and was shown on the screen to the audience two hours later.

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SCENE FROM "JUDGMENT OF THE STORM."

Judgment of the Storm

Some vigorous blizzard scenes form the climax of an attractive showman's picture.

RELEASED BY B.E.F.

Length, 6,500 *feet.*

Release Date, *April* 14, 1924.

UNDOUBTEDLY the big scenes in this film are those of its latter part, showing the adventures of the chief characters in the blizzard, and the attempt of John Trevor to rescue the sister and brothers of his friend; these, and the accidental stumbling on his mother in the drifted snow, work the picture up to a climax that will be widely appreciated. The earlier reels of the picture have had their part in developing a really live interest in the characters and setting them in piquant situations, and thus the blizzard scenes hold an unusual interest. They have been well produced, and, although the driving snow has been sped by artificial means, there are also the accompanying incidents of falling trees, etc., which give to the scene quite a convincing touch of realism.

Following some early thrills of a minor character—the rescue of the small children from the high platform of the windmill pump, where each has been trying to outdo the other in fancy tricks—the picture settles down to tell the story of the Heath family in their farmhouse home, and of the love of John Trevor and Martin Freeland for Mary Heath. Freeland, who is an adventurer, invites Dave Heath, the hard-working farm brother, to the city, where they call on John Trevor and his mother. John, who has been resident in college, believes his

SCENE FROM "THE MAN WITHOUT DESIRE."

Review of Ne

All About This

mother to have been abroad, whereas she is proprietor of a gambling den which she is anxious to relinquish. Freeland takes Dave to the gambling saloon, where the latter is accidentally shot dead. Not until this happens does John Trevor realise the source from which his money has come.

As a result of Dave's death, Bob, his brother, studious, but selfish, has to do the farm work. John Trevor, settling in a cottage nearby in order to be near Mary, is openly accused by Freeland of association with the gambling saloon where Dave had met his death. Trevor, remorseful, offers to become the farm servant in order that Bob may return to college, and is treated by the caddish Bob as an inferior.

Then come the Christmas holidays, and the young people go off to a fair in sleighs. Mary, after an insult from Freeland, has returned, and when darkness falls and the blizzard comes on, both she and her mother become anxious. Bob, endeavouring to get home through the drifting snow, fails, his sleigh overturns, and he and the two little ones are thrown out. Knowing the anxiety of Mary and her mother, John Trevor ventures out into the storm, and, after a long time groping in the darkness, finds the lost ones, and, in addition, his mother, who, grieving at his absence, has set out to be with him at Christmas. Gratitude to John Trevor results in forgiveness of him and his mother, and John and Mary are married.

The leading artistes are Lloyd Hughes, who plays John Trevor; Lucille Ricksen, who is Mary Heath; and George Hackathorne, who is Bob Heath. The last-named makes a fine study of a selfish part, and by a display of nervous energy in a very tense situation lifts one of the scenes and makes it really fine. Lloyd Hughes carries his part through with sincerity, and Lucille Ricksen does well in spite of her obvious reliance upon the director at times. Myrtle Stedman, as Mrs. Trevor, and Claire McDowell, as Mrs. Heath, offer good support.

The chief weakness of the picture is its leisurely development of the story in its earlier stages, and here and there a blemish in the lighting. No director is mentioned in the synopsis, and one is driven to the conclusion that more than one of the Ince studio staff were responsible for the direction, as the pace and treatment of the story varies. Nevertheless, it is a picture which will achieve popularity, and should be a safe booking anywhere. In some districts it might be an advantage to emphasise the fact that the scenario was written by a Pittsburg factory worker, when exploiting the picture, as the story is well woven and developed.

The Man Without Desire

Heavy and somewhat morbid picture that possesses artistic but very little entertainment value.

RELEASED BY NOVELLO-ATLAS RENTERS, LTD.

Length, Seven Reels.

Release Date, *April* 7, 1924.

THE criticism of this picture can really be summed up in a few words, for while it is interesting and very artistic it possesses very little entertainment value. Heavy and morbid, the picture in its present length wants at least two thousand feet cut out of it, for many of the scenes are played

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w Productions.

Week's Pictures.

exceedingly slowly, and throughout the entire picture the dramatic situations are wearily dragged out and the whole picture could do with a general tightening up.

The story of "The Man Without Desire" is, while hopelessly improbable at least, one that might have been made into a very entertaining photoplay, but I am sorry to say that Mr. Adrian Brunel, the producer of the film, has not given us anything that is likely to stir the pulses of the public who pay to see the picture, whilst I doubt if he has by any means got the best out of his actors. The story, which deals with Venice two hundred years ago and then is brought up to the present time, is decidedly novel, and, briefly, deals with the story of a seventeenth century lover who has an unfortunate love affair, and is put to sleep by a scientist, and his body so disposed that it can awake hundreds of years later in the same form and figure as he had before. When he awakes in 1923, he is attracted by the descendant of his former love, marries her, and then finds that in his new rôle he is without love and has no desire. In the end he gets so tired of his present state that he takes poison and dies in his wife's arms.

The picture is always interesting, for it has some extremely fine views of Venice, many of which are a delight to the eye, whilst its studio settings are excellent, and nothing has been spared on the picture. Venice with its gondolas looks especially fine, and this will undoubtedly interest everyone who sees the picture. Unfortunately, there is little else to praise in this photoplay, for many of the lightings are particularly bad, and the whole film has a gloomy appearance throughout. There is no single performance that one can acclaim in this picture, Ivor Novello, as the central character, being somewhat unconvincing, and by no means representing the handsome, dashing Vittorio as one would imagine it should have been played. Nina Vanna is also extremely disappointing as Leonora, her performance being remarkably akin to that of a mechanical doll. In no single scene does this actress portray any signs of emotion, her expression being wooden throughout, and, consequently, failing to make any appeal. The acting of Miss Dorothy Warren and the rest of the cast do not call for any special mention. The picture has a sad ending which helps to accentuate its gloomy tone.

"The Man Without Desire," in its present form, is far too long, and, with its sad ending, morbid to a degree. It is most decidedly a picture for high-class houses only, its chief merit being its artistic production, but for industrial districts it decidedly would not appeal.—E.W.F.

Brass Commandments

William Farnum in average Western drama.

RELEASED BY FOX FILMS.

Length, Five Reels.

Release Date, June 23, 1924.

THIS picture certainly does not suffer from lack of incident: if anything there is rather too much. It is of the hustling variety, and contains the same ingredients as the average Western drama, its chief feature being a rather vigorous sandstorm. William Farnum is the star, and is well supported by Tom Santschi, Wanda Hawley, and Claire Adams.

SCENE FROM "ALIAS THE NIGHT WIND."

William Farnum is "Flash" Hamen, who, after a long absence, returns to a cattle district just when rustlers have been getting busy again. He falls in love with Gloria Stowe, and Ellen Bosworth, daughter of a millionaire, falls in love with him. Then the rustlers get busy and attempt to get rid of Hamen. A trap is laid, into which Hamen falls. They abduct the two girls and take them to the desert country, but Hamen pursues them, and after a hard struggle through a blinding sandstorm overtakes Campan, leader of the outlaws, and overpowers him, leaving him to die. Hamen rescues them, and Ellen, having confessed to Gloria her attempt to prejudice Hamen in the latter's eyes, Hamen and Gloria are married.

Some desperate riding and fancy shooting are features of this picture, which lovers of Wild West stories will probably accept in spite of its similarity to many which have gone before.

Alias the Night Wind

Good average program picture, with William Russell as star.

RELEASED BY FOX.

Length, 4,200 *feet.*

Release Date, June 30.

THIS picture, notwithstanding the fact that it opens on conventional lines, turns out to be a film with quite a worth-while holding interest. It is always brisk, and although the elucidation of the problem is not given until the

SCENE FROM "TIGER ROSE."

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REVIEW OF NEW PRODUCTIONS—*Continued*

end, the suspense has nothing of tedium. It is by no means a great picture, but will be a creditable contribution to an average program.

"The Night Wind" is a former bank employee, Bingham Howard, accused of stealing bonds. He has escaped arrest by means of his agility and resource—hence his name. A detective, Rushton, has framed up the theft upon him, but his failures to secure his imprisonment result in the assignment of the case to Lady Kate, the most recent addition to the private detective force.

The visit of Howard's friend, Clancy, to the Police Commissioner is not only successful, but results in his house being kept under strict surveillance. Clancy, leaving his home, is shadowed by detectives, and Bing., availing himself of a clear course, makes his exit.

Wounded in his flight, Bing. calls at a doctor's house and, his injury dressed, is invited to take a rest. The doctor's suspicions aroused, he telephones the police, who are quickly on the scene, but Howard has escaped.

Bing.'s escape results in a sprained ankle, unconsciousness, and his discovery by Lady Kate, who, however, takes him to her home. Rushton's suspicions lead to his keeping a watch on his co-worker, and silently following her into her rooms is amazed to find "The Night Wind" handcuffed.

Although amazed at his benefactress's change of attitude, subsequent disclosures result in the complete vindication of Bing. and the arrest of Rushton. It transpires that the girl's brother was sent to prison on similar evidence, concocted by Rushton, to that which was furnished against Howard. Having brought the real culprit to justice, Kate is the recipient of a proposal from Bing., which she gladly accepts.

William Russell is the star, and acting opposite is Maude Wayne as Lady Kate. Russell does well during his escapes, but otherwise is not remarkable.

Tiger Rose

A sound North-Western story, excellently directed, acted and set.

RELEASED BY F.B.O.

Length, 6,600 *feet.*

Release Date, *June* 23, 1924.

SYDNEY FRANKLIN has added to the prestige which he gained by his skilful direction of "East and West" and "Smilin' Through" in making this picture a really outstanding production. It is true that he began with some very real advantages. The story has been well planned, an excellent cast was assembled, and some really beautiful locations chosen. But, over and above these, the success of the picture has been largely contributed to by the development and presentment of essential minor details. A Canadian North-West story, even if only of average standard, usually manages to get over well, and "Tiger Rose" stands high among this type of picture.

The heroine of the picture, Rose Bocion, is introduced into the story rather abruptly, although not crudely. Sergeant Michael Devlin, of the North-West Mounted, has found her senseless on a frail raft being swirled towards the falls. He has rescued her, and now brings her into the trading post, presided over by kindly Hector MacCollins, the storekeeper. She tells of her father's death away in the woods, and becomes the adopted daughter of MacCollins, and the adored one of the Sergeant and Pierre la Bey. Then one day Bruce Norton, a young surveyor for a prospective railroad, meets her and the girl falls madly in love with him. He resolves to ask MacCollins for her hand, but a letter for him speeds him away to a construction camp, where is an old enemy, Lantry, who goes by another name. The two men meet and Lantry falls dead.

The news of the crime awakens to activity the whole countryside, and Rose is appalled to know that it is Bruce whom they are seeking. But Dr. Cusick, a mysterious figure, whispers to Rose that he is seeking to effect Bruce's escape, and thereafter the story is one of the attempts of Dr. Cusick and Rose to outwit Sergeant Devlin and his troops and helpers. This part of the story is most exciting, as it seems as though Norton must be caught again and again; yet without imposing any strain upon the beholders' belief, Bruce's escape from the cellar of MacCollins' store is managed. But even then all is not over, for Norton, having learned that Dr. Cusick is the husband of his sister, whom Lantry has betrayed, escapes, but returns to give himself up. He serves a short period of imprisonment and comes back to marry Tiger Rose.

There are sufficient beautiful backgrounds in this picture alone to make a really attractive scenic film, and, after a surfeit of "snow" films, it is a delight to find this picture only showing a few real snow scenes at the end. The story is one in which suspense is well maintained, while surprising little turns of fortune keep the interest fresh. Lenore Ulric does well, but with a little more fire would have done more justice to the part. Theodore von Eltz makes a capable Bruce Norton, and Forrest Stanley a manly Sergeant Devlin. It is, however, Claude Gillingwater who takes the fancy most strongly, and his Hector MacCollins is a really excellent bit of character acting. Sam de Grasse conveys to the part of Dr. Cusick just the right amount of mystery which stimulates curiosity and gives the picture an extra value.

The photography deserves particular commendation and a general technical excellence is observable throughout. No exhibitor need hesitate to book this picture, for it cannot fail to bring in patrons.

The Man They Could Not Kill

An amateurish production, with no outstanding features.

RELEASED BY M.P. SALES.

Length, 4,600 *feet.*

Release Date, *Not Yet Fixed.*

TOM TERRISS by no means enhances whatever reputation he may possess as either a star or director in this picture, for a more crudely constructed or uninspiring piece of work than his effort in the picture it would be difficult to imagine. The film, which it must be admitted, appears to have been made several years ago, is banal to a degree, and this banality is increased by the sub-titling which abounds in utterances of a kind usually associated with Lyceum "heavies." The sets are poor, and, although there are one or two good exteriors, the cameraman has not made the most of these. The characters are greatly overdrawn, the acting being strongly reminiscent of that seen in Continental productions ten or twelve years ago.

Briefly, the story tells of an inventor, Frank Draper, who has perfected a new explosive, the formula for which a gang of foreign agents are attempting to discover. To this end they kidnap Draper from a prison to which he has been committed as punishment for a crime he did not commit. He makes believe that out of gratitude he will give them the secret of the explosive, and, in order that he may perfect his invention, they instal him in a deserted hut. By enlisting the aid of his sweetheart, however, he is able to frustrate his enemies' plans, and the gang is arrested by the police just as Draper is about to be shot for non-compliance with the plotters' instructions.

Unsophisticated audiences may accept this picture in halls where tastes in film fare have not been educated up to the modern standards.

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REVIEWS OF NEW PRODUCTIONS—*Continued.*

Anna Ascends

Fair program picture, featuring Alice Brady.

RELEASED BY GAUMONT.

Length, 5,364 *feet.*

Release Date, *April* 3, 1924.

IT often happens that a rather slight or unconvincing story is so taken hold of by the producer that, notwithstanding its weakness, it turns out to be quite an acceptable bit of entertainment. This is the case with "Anna Ascends," and although, except at one point, it never reaches great heights, it will be quite well received in most halls.

Anna Ayyob is seen at first as a coffee-house waitress in a café, which is little more than a blind for a trade in smuggled jewels. Howard Fisk, a journalist, suspects this, and, falling in love with Anna, asks her to telephone if she has any suspicions. She attempts to do so, but is found out, and, attacked by the chief crook, she stabs him, believing she has killed him.

Years afterwards Anna becomes a successful novelist and again comes into contact with Fisk, whom she refuses to marry because of her past. Here enters a further encounter with a gang of crooks, over whom she eventually triumphs, and her marriage with Howard follows.

Alice Brady takes the part of Anna and is seen better in the earlier scenes as the waitress than as the successful novelist. She is never quite happy in her interpretation, however. Upon the whole, the plot is weak and unconvincing, but it should prove, nevertheless, a fair program picture for booking in most halls.

The Pride of Palomar

An average second-rate feature—horse race provides principal thrill—parts for Margery Daw and Forrest Stanley.

RELEASED BY FAMOUS-LASKY.

Length, Six Reels.

Release Date, *April* 28, 1924.

NOBODY will make a reputation out of this picture. The story is thin and exceedingly sketchy, the production so-so, and the acting just a matter of running about and obeying the commands of the megaphone. The culminating incident in a series of haphazard comings and goings is a horse race, which is not without its thrill, though we should not have backed the winner if the race had been run anywhere but on the screen. Even as it is, we have to take the result on trust, as there is practically nothing to distinguish one horse or jockey from another. It is a very "fast-run" race, and there is a good deal of scrambling. This is the fault of the film as a whole. It lacks order, cohesion and inevitability—except, of course, that the triumph of the hero over all his enemies is inevitable from the start.

The story, in brief, is as follows: The false report of his death having killed his aged father, one of the last of the Dons of California, Don Mike Farrell, an American soldier serving in Siberia, returns home to find his father dead and his ancestral estate, the Rancho Palomar, in the hands of John Parker, a wealthy westerner. Mike had met Parker and his daughter, Kay, together with Okada, a Japanese baron. Kay and Mike meet later and Mike tells her of his father and estate. Kay is shocked because she knows that her father owns the property. When he learns the truth, he plans to recover his property, although his means are limited. Parker likes a good fight and he tells Mike that he will fight him fair, as he is determined to retain the Rancho. Mike agrees and finds much comfort in the society of Kay, whom he loves. His old servant, "Pablo,"

SCENE FROM "THE PRIDE OF PALOMAR."

stands by him faithfully. Mike meets a sheep-herder who owes his family a heavy debt and makes him prisoner, intending to levy upon the man's property. This brings him some money, but he needs more. He is attracted from ambush and seriously wounded. Kay nurses Mike back to life and their love increases. Parker learns that Kay has supplied money for the building of a dam, and he orders all work thereon to cease. Mike gives a fiesta to celebrate his recovery and in a race Kay rides Panchito to victory. Mike does some thinking, for the time of redeeming the Rancho is short. A mysterious grandee comes to Tia Juana, anxious to enter a horse in the race which is to be run. The grandee is Mike in disguise, and his horse, Panchito, which is regarded as a joke, is entered. Mike advises his friends to bet all they have on Panchito, and heavily backed, the horse wins the race. Parker is convinced that Mike has won an enormous sum on the race, and gives up the battle. Mike comes into his own and wins Kay.

There are no first rank stars in "The Pride of Palomar," but Margery Daw and Forrest Stanley are adequate enough in the two chief parts. Though this feature is not likely to create any sensation, it will no doubt make a good average second string booking.

KILNER'S EXCLUSIVE FILMS

IN the Companies Winding-up Court on Tuesday (December 11) a petition by J. Weiner, Ltd., for the compulsory liquidation of Kilner's Exclusive Films, Ltd., Litchfield Street, was by consent dismissed, Mr. Robert Peel stating that at the statutory meeting of creditors it was resolved to continue the voluntary winding-up.

The New Pavilion Theatre, Newcastle, has been taken over by Messrs. Thompson and Collins' Enterprises, Ltd., under the general managership of Mr. G. F. Hill. The local resident manager is Mr. Youren. This theatre will be run twice nightly with pictures and varieties. The musical director of the King's Theatre, Sunderland, Mr. W. H. Sydney Jones, has been promoted to the chair at the Pavilion, Newcastle.

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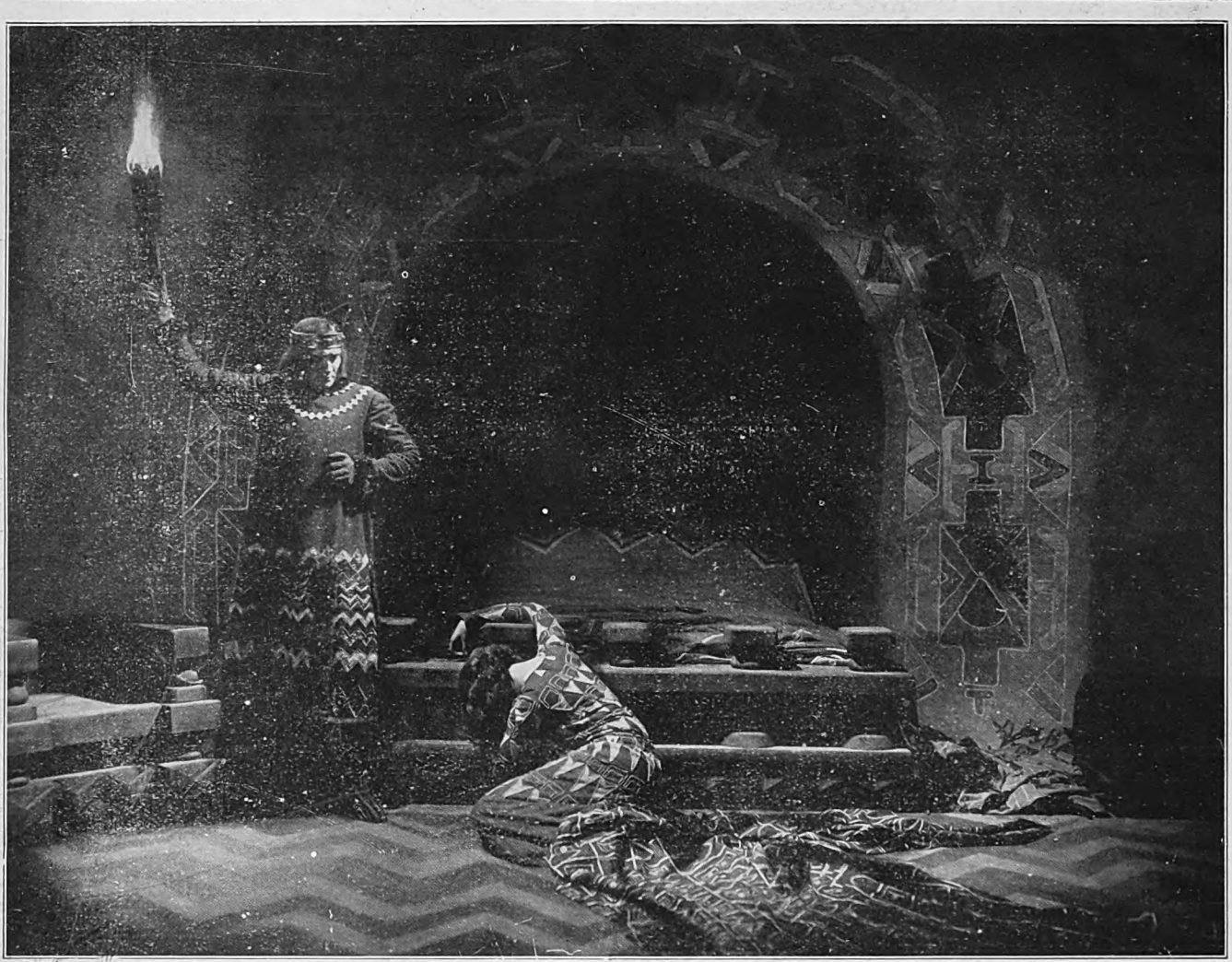
DECLA BIOSCOP

KRIEMHILD'S REVENGE



DIRECTED BY
FRITZ LANG
PRODUCER OF „DR. MABUSE."

UFA

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CAMBRIDGE FACULTY OF FILMS

UNDER GRADUATES' VISIT TO GAUMONT STUDIOS

UNDERGRADUATES representing all the colleges at Cambridge have recently formed a Kinema Club, and hope to achieve definite and practical results. This week a party of the members paid their first visit to a film studio—that of The Gaumont Company, Ltd.—and, besides watching George Cooper, one of our best producers, at work on the production of "Claude Duval," were fortunate in being invited to inspect the wonderful Gaumont machinery for the automatic printing of copies of films. They were also kinematographed, and a copy of the film is to be presented to the club. These young enthusiasts also publish a very well-informed magazine on film matters, which shows that they have made a study of the commercial as well as the artistic side of the film business. They have invited Mr. George Pearson to lecture to them next term on the theoretical and practical aspects of film production, and other prominent producers and personalities in the film business are to be invited to do the same. Apparently, the formation of the club grew out of a suggestion made at the British National Film League lunch attended by H.R.H. the Prince of Wales that there was a demand for a better type of intelligence and new blood in the producing end of the industry. The American film trade has already interested its Universities in this direction.

A party of Undergraduates from the Cambridge University who have formed a Kinema Club and who paid their first visit to a film studio—that of the Gaumont Company, Ltd., at Lime Grove, Shepherd's Bush—last Tuesday. They are here photographed with some of the players in "Claud Duval," including Hugh Miller, James Lindsay and Nigel Barrie.

A "CO-OP." AND ITS KINEMA

DEWSBURY SOCIETY AND ITS FIRST YEAR'S WORKING

(From our Leeds Correspondent)

YORKSHIRE exhibitors will be interested in the report of the first year's working of the Dewsbury Pioneers' Industrial Society's kinema undertaking. Replying to questions about the enterprise, on which—after transferring £500 from the contingency fund—there was only a surplus of £53 on the half year, the total receipts being £5,013, Alderman Kilburn said the members decided by special resolution twelve months ago to embark on that speculative undertaking, and, therefore, the responsibility was theirs. When the decision was made the members knew they were taking certain risks. If events had not proved as favourable as was expected they could not blame the committee but themselves.

Alderman Kilburn added that in view of the difficulties that had been experienced the committee considered the position fairly good. Members might think they were entitled to detailed information, but in this one matter—because other people were engaged in the business who, to say the least, had no great love for them in this particular matter—he desired the members to place the fullest confidence in the committee. There was no need to be alarmed. When the proper moment arrived the committee would probably be able to put before the members a statement that would give entire satisfaction. At present he was not in a position to do that, and he suggested, in view of the wide publicity and the damage that might be done by disclosing all the details of the business, that the members should have confidence in the committee. He thought it would not be misplaced. (Applause).

The committee's report was adopted.

FIRST NATIONAL GETS NEW STAR

BARBARA LA MARR, of "Trifling Women," "Quincy Adams Sawyer," "Strangers of the Night," and other pictures fame, has been signed by Associated First National, and will star in a series of Sawyer-Lubin productions produced by Associated Pictures Corporation, and released by Associated First National. The contract, which places Miss La Marr as an associate star of Norma Talmadge, Constance Talmadge, and other First National players, was made between Mr. Rowland and Sawyer-Lubin with Samuel Spring representing First National in a legal capacity and Harry G. Kosch acting as representative for the interests of Miss La Marr and Sawyer-Lubin.

Barbara La Marr as Donna Roma in "The Eternal City."

The contract may properly be considered one of the most important consummated in the motion-picture business for some time, as through the signing of it First National acquires a new star who has justified her elevation to this position on the screen through such successful vehicles as those mentioned above, and from her remarkable work in her latest effort, "The Eternal City." Clarence Badger, the well-known director, whose most recent work is "Potash and Perlmutter," will direct Miss La Marr's first starring vehicle, which is expected to be ready for British distribution in the early autumn.

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ALLIED ARTISTS

HAVE PLEASURE
THE SENSATIONA

CHARLES

"A WOMAN

Written and Directed by Charles Chaplin

NOW BOOKING FOR

THE ALLIED ARTISTS

MARY PICKFORD,
CHARLIE CHAPLIN,

DOUGLAS FAIRBANKS,
D. W. GRIFFITH,

HIRAM ABRAMS (Chairman).

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Trade in the Yorkshire Territory.

The Carnival and the C.E.A.—Another Invention—Guarantee Fund Concert—Christmas at the Club

From Our Leeds Correspondent.

BY the time these notes appear the trade will be dealing with holiday business and will, it is hoped, be gathering in a fair share of the patronage that usually falls to entertainment caterers at this time. Goodness only knows, the exhibitor needs it, for what with the counter-attractions and diversions of electioneering and what has obviously been a period of "saving up" by the public, the last few weeks have yielded only poor or moderate business.

"G.C." of C.E.A. to Attend Carnival.

The second annual Yorkshire Cinema Trade Carnival is, after all, to be held on Friday, January 11, at the Majestic Restaurant, Leeds, from 8 p.m. to 2 a.m. and, as recommended by the FILM RENTER last week, the local branch of the C.E.A., who are receiving the members of the General Council in Leeds on the Friday, have decided to entertain their guests at the Carnival in the evening. This hall-marks the function as a purely trade affair, and it will be ran on exactly the same lines as the one held in March last. The function will not be held for the purpose of making a profit for any fund, but is just a social gathering for members of the trade. The tickets are 12s. 6d. each single and £1 1s. double (lady and gentleman), and may be had from Mr. Moody, the secretary of the Cinema Exchange, or from any member of the committee of renters and exhibitors. Any renting house desirous of offering a prize for fancy dress representations of film "stars" should at once communicate with Mr. Moody, and particulars of the various competitions will be announced in due course.

Another Clever Invention.

The invention of an apparatus to be fixed on kinematograph machines to make possible an automatic instantaneous change over without the slightest break or interruption, has been experimented with in the trade show theatre of the Yorkshire Cinema Exchange. It has demonstrated itself as a very clever and useful "gadget," and has been much admired by all who have seen it work. Ernest Trousdale, the operator at the Theatre de Luxe in Kirkgate, Leeds, to whom this patent belongs, also has a patent device for preventing the film from firing and the fire spreading into the spool box. This contrivance is also very clever and most effective.

Harry Mitchell Joins Stoll.

Mr. Harry Mitchell, who last week resigned his post as Leeds representative of Phillips Films, has now joined the Stoll Film Company as outside representative under Mr. Ralph Hanbury's management. Mr. Mitchell, who is one of the best known and most popular of travellers in the territory, needs no introduction save the announcement that he will operate all over Yorkshire, except in the Southern area of the county, which is looked after by Harry Coulthard

A £100 Charity Concert.

The recent concert held at the Scala Theatre, Leeds, on behalf of the Cinema Guarantee Fund for Leeds Charities realised about £100, which is considered very satisfactory. Warm thanks are tendered to Mr. William Greenfield, the general manager of the Scala, for his organisation and hard work.

Christmas Handicaps.

The social side of the Cinema Exchange is "going strong" just now. Billiards, snooker, and domino handicaps are being played off and some interesting games are being witnessed.

PREPARING FOR GREAT BRITISH FILM WEEK

ADVERTISING THE PICTURES

THE following is a copy of a letter addressed by the British National Film League to the branches of the C.E.A. throughout the country. It will be seen that inquiries are made which will facilitate the advertising of films in the particular districts covered by the branches addressed:

Dear Sir,

5 PER CENT'S CONTRIBUTED BY EXHIBITORS ON GREAT BRITISH FILM WEEK BOOKINGS.

1. Will you kindly let me know the latest date on which, in your opinion, sums due in respect of your branch should be forwarded by the League's auditors (Messrs. Horsley and Co., Chartered Accountants) *in order to enable you to make suitable plans for its expenditure.*

2. Bearing this date in mind, will you kindly help us by urging on exhibitors in your district the necessity for forwarding 5 per cent's. to renters *without delay*, in order that his theatre may, when the time comes, be associated with your advertising scheme.

3. In your opinion, should C.E.A. branches (whose British Film Weeks coincide with yours) link up with yourselves for joint advertising of your week as a whole, or should each branch carry on separately?

Full information will be supplied to you as soon as possible from this office giving:

(*a*) The names of theatres booking British films who have so far paid 5 per cent. due;

(*b*) The names of theatres booking British films who have not yet paid 5 per cent. due;

(*c*) The names of theatres booking British films who have so far expressed unwillingness to pay 5 per cent.

As regards theatres in categories (*b*) and (*c*) and (of course) theatres not booking British films at all, we trust that you will take such steps as you deem proper in order to impress on them the advantages of the 5 per cent. scheme and the great importance of the Great British Film Weeks to the industry as a whole.

Yours very faithfully,

H. ROWAN WALKER.

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Kinema Gleanings from the West.

Slump in Business—Christmas Day Opening—New Representatives—Short Lengths

From our Bristol Correspondent.

BUSINESS is very slow in this territory at present; exhibitors, who felt the effects of the General Election in decreased attendances, are not expecting any improvement until Christmas, when, during the holidays, they hope to recoup themselves somewhat for the bad patch which they struck this month. What the New Year will bring no one can say, but, to tell the truth, the outlook is not particularly rosy; the kinema industry is feeling the effects of the competition of the dance hall and the wireless craze, and is doing nothing to counteract it.

Getting Out of a Rut.

The bulk of exhibitors go on in the same old way, showing the same type of film and the same form of program; the average picture hall offers nothing fresh or attractive in its bill of fare, and it is therefore not to be wondered at that patrons turn in other directions for entertainment. The exhibitors who are doing the best business are those who have got out of the rut, who are always on the lookout for pictures which are different, and who present them, when they have got them, in a manner which emphasises their strong points and creates an atmosphere which accords with the motif of the film. The majority of exhibitors, however, seem to be afraid of a picture which is produced on fresh lines and which contains a new idea, probably because they imagine that their patrons will shy at it, as if the public is not always on the lookout for novelty!

Christmas Day Opening.

This year practically all the kinemas in Bristol will open on Christmas Day—for four hours. This being the condition imposed by the authorities, coupled with the proviso that only films in keeping with the character of the day shall be shown. The hours fixed are from 6 to 10 in the evening, which, with a shortened program, may allow of two performances, but even if good business is done—which is doubtful—I am afraid that few exhibitors, after providing a special program and paying extra wages to employees, will find the game worth the candle. This fact is already recognised by several exhibitors, who are only opening because other houses are doing so. One exhibitor told me that he had received a good offer from a religious body to let his hall for a Christmas Day service, which would have brought him in more money than he expects to make by a kinema performance, but he refused it because he felt bound to open, as his opposition was opening on that day.

New Representatives.

Both General and Walturdaw have new representatives working this territory, both of whom were formerly with European. A. G. Mountney, the General representative, was several years with Gaumont before joining European; while the Walturdaw man, C. P. Grizzelle, worked the Western ground for the house of Pathé for a couple of years or so.

Short Lengths.

Commencing on Boxing Day, "Robin Hood," the Douglas Fairbanks picture, starts on a fortnight's run at the Colston Hall, Bristol.

The Burlington, Torquay, has undergone redecoration and renovation.

Developments of a novel character are promised at the King's, Bristol.

Geo. Morrish, chief operator of the Beau Nash Picture House, Bath, was recently married. Presents came from the manager, musical director, and staff.

Last week Bristol kinemas took up collections for the Lord Mayor's Christmas Dinner Fund for Poor Children.

The Whiteladies Picture House, Bristol, celebrated the second anniversary of its opening with a dinner and dance.

G. H. Blackburn, of the Palace, Bristol, is now issuing a monthly program, the first number of which appeared this month.

BARROW-IN-FURNESS NOTES.

FROM OUR OWN CORRESPONDENT

AT an important meeting of business people, amongst whom were several representatives of the kinema industry, held at Barrow this week, schemes were discussed for developing the town from an industrial point of view, and also as a health and pleasure resort. This might seem somewhat incongruous, but Barrow is unique in the respect that it has many natural advantages for health and pleasure as well as industry. Mr. Hugh Rainey, one of the directors of the Gaiety Picturedrome, Barrow, and Gaiety Picture Theatre, Whitehaven, suggested that one of the first things necessary was the building of a large hall on the West Shore of Walney Island—which could be used as a kinema and a shelter in case of wet or stormy weather. This, he said, could either be built by the Corporation or private enterprise. The suggestion met with considerable approval, and it is expected something will be done in the direction indicated.

Another suggestion is that the huge airship shed at Walney might be turned into a Palace of Varieties where pictures could be exhibited, and dancing indulged in. Some time ago there was some talk of this building being leased to the kinema industry as a producing centre. It is situated along the sea front and has about three acres of floor space. Barrow is out to attract visitors, and the more successful it is in this respect the better for the kinemas already established. The meeting in question was called by the Mayor, and has the backing of the Corporation. Booklets are to be broadcast advertising the town's industrial advantages and its opportunities for health and pleasure.

Barrow and district are gradually emerging from the depression which has overhung the district so long. Trade is improving and there is every prospect that by next summer there will be 4,000 or 5,000 more men employed at the shipyard and naval construction works. Local managers are beginning to feel quite "bucked."

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Trade Movements in the Midlands.

The 1924 Carnival—Efforts for Charity—Operator's Costly Smoke—Gaumont Staff Changes—Round the Renters

By our Birmingham Correspondent

LAST week-end found the Midland Trade Benevolent Fund Committee making active preparations for the 1924 Kinema Carnival. It definitely fixed February 26 as the date of this event, and the Edgbaston Assembly Rooms as the venue thereof. The price of tickets will be the same as last year, viz., 15s. single and 25s. double, inclusive of running buffet. The Howard Birch Band (Handsworth) has again been engaged, and invitations are to be sent to Rudolph Valentino, Jackie Coogan, and Betty Balfour to attend the Carnival. The Leicester Branch notified the meeting that Mr. H. W. Hurst, of the Melbourne Road Kinema, had been appointed to represent them on the committee, and at the same time forwarded a donation of ten guineas to the fund. Pressure of business, however, was the reason assigned by the Nottingham Branch for the resignation of Mr. S. E. Gunn as their delegate.

The Workers.

The composition of the Carnival Sub-Committee shows that those who successfully piloted the 1923 Carnival are again well to the fore. The Prize Committee consists of Messrs. B. Cresswell, T. Stead, L. P. Samuel, and C. Williams; Side-Show Committee: Messrs. W. H. Bull, Cresswell, Stead, Corper, Ellerslie, Mayell, and Dent; Film Acting Committee: Messrs. Balcon, Lane, Leedam, and Reg. Davis; Catering Committee: Messrs. Samuel, Bull, and Corper.

Xmas Tree Fund.

This week the patrons of Birmingham kinemas have been contributing to the annual trade collection on behalf of the "Daily Mail" Fund to provide Christmas Dinners for the poor. Originated by the C.E.A. last year the local kinemas contribution amounted to upwards of £400.

For the Unemployed.

The first charity effort in the New Year will be on behalf of the Lord Mayor of Birmingham's Unemployed Distress Fund. At its next meeting it is expected that the C.E.A. will fix up a series of Sunday evening entertainments for this purpose.

Operator's Costly Smoke.

Leslie Jenkins, a former operator at the Oxford Picture House, Birmingham, was fined £5 for contravening the Cinematograph Act by smoking in the operating chamber. Summonses against Alfred James Knight, licensee, and C.D. Cinematograph, Ltd., the owners, for allowing the premises to be so used, were dismissed with costs. The evidence showed that police officers visited the house on November 23 and saw Jenkins smoking a pipe. He was dismissed the following day.

Gaumont Staff Changes.

The transference of Mr. Victor Walker from the Birmingham to the Bristol office of the Gaumont Co. has resulted in a series of promotions. Mr. S. R. Whiting, who was formerly in charge of the exclusive features and comedies department, succeeds Mr. Walker as outside representative for the Potteries, while the former position is now filled by Mr. W. A. Green, cashier and agent. By the way, Mr. R. Sheridan has fixed the trade show of "Squibs Honeymoon," the last of the successful series of Squibs' features, for January 10 at the Futurist.

Harold Lloyd's Latest.

The first week of the New Year will provide Midland exhibitors with an opportunity of seeing the latest Harold Lloyd feature, "Why Worry." Mr. H. Balcon, of Victory Motion Pictures, announces that he will screen this at New Street Picture House on Sunday evening, January 6. After the Christmas holidays he will release details of the first three features of the W. & F. 1924 program. "The White Shadow," the second Betty Compson feature, will be trade shown at the beginning of February.

Briefs of Interest.

The latest Marks Film offering by Mr. N. C. Neville is "Who Am I?" starring Joseph Swickard. He has received satisfactory bookings on his first feature, "The Wildness of Youth." His next trade show subject, "Rupert of Hentzau," is a sequel to "The Prisoner of Zenda."

SECURING THE SERIAL CROWDS

AN EXAMPLE TO BE COPIED

THE national dailies have found the serial story one of the steadiest "pullers" in regard to circulation-raising. Every day the serial lover dives eagerly into the pages that tell the life-story of his favourite character. It is the same with the film serial which, with its frank appeal to the romantic and adventurous spirit in everybody, lures its patrons back week by week to the kinema to follow with breathless interest the saga of their favourite, Art Accord, William Desmond, or William Duncan.

Mr. Henderson, of the Royal Electric Theatre, Newcastle, realising the need for this continuity of interest that the national daily offers, has hit upon the ingenious idea of printing a 16-page booklet in which he gives from week to week a peptoid story and picture of each episode of the Universal serial, "The Oregon Trail."

The trials of the pioneer party who set out in 1832, and all the subsequent story of the pioneers fighting their way along the "Oregon Trail" make a very thrilling narrative. Various local advertisers have been induced to take up space facing editorial matter, with the result that he has secured a booklet which is religiously retained by its readers during the run of the piece. That's the way to make serial "fans."

Associated First National Pictures, Inc., reports the following foreign sales: "Circus Days" to the Madan Theatres, Ltd., for India, Burma and Ceylon; "Trouble" and "Peck's Bad Boy" to Karl Suering, for Soviet Russia and Border States; seventeen Mack Sennett comedies to Johan Kerre for Soviet Russia and Border States; "The Girl in the Taxi" to Albion Cinema Supplies Co., Ltd., for Austria Hungary, Czecho Slovakia, Poland, Yugo-Slavia, Bulgaria, Rumania, Turkey, and European Greece.

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C.E.A and P.R.S.

New Agreement Discussed at Newcastle Branch

From our Newcastle Correspondent

THE P.R.S. agreement and the Trade Provident Fund were discussed by the members of the Northern Branch of the C.E.A. at their monthly meeting held in Newcastle, on Tuesday, December 11, Mr. W. Carr presiding.

Mr. Alfred Smith (branch secretary) reported that he had received a letter from Mr. Gavazzi King stating that a new agreement with the P.R.S. would come into force on April 5, 1924. The letter further stated that a leaflet would be sent to every member of the Association, who would also be supplied with forms of application, which they were requested to return as soon as possible. The more members could be made to realise the importance of immediate action the better. Present licences expired on April 5, and if members did not apply in time, they would lose their licence for a year. Mr. King would be powerless to help them, and they would have to pay a higher fee for a general licence. It was further pointed out in the letter that it might happen that applications by members would be made for reductions in grading. Those applications were increasing in number, and Mr. King suggested that the time had now come when only in very exceptional cases should a reduction in the grading be made. Not only were the finances of the Association jeopardised, but the revenue of the branches would be seriously impaired.

A Useful Bill.

They would notice by reference to the leaflet that the grading of the halls for the purpose of the Association was not based on the takings. It was entirely on the money-holding capacity. Referring to the Copyright (Musical Works) Bill, the letter proceeded: "Those who criticise the action of the Association in having entered into an agreement with the P.R.S. should consider the fact that the General Election automatically extinguishes the above Bill. The promoters, if they are returned to the next Parliament, will have to start again and go through exactly the same formalities in order to obtain a first reading. This is a useful Bill and will receive the support of the members of the C.E.A., but while, and if, it achieves its slow progress, the concern of your Association is to enable your members to obtain a licence from the P.R.S. under more favourable terms than they could obtain it individually. The test to be applied in all these cases is to ask any antagonist outside the Association what he has accomplished to limit the sphere of the P.R.S., and, secondly, whether it has not cost him much more for a general licence. The answers to these questions should convince your members of the value of the C.E.A. in this direction."

Advantage of C.E.A. Licence.

The Secretary pointed out that the leaflet referred to by Mr. King showed that the cost of the P.R.S. licence would be the same as the amount of the subscription to the C.E.A., less a rebate of 33⅓ per cent. if paid within one month. That was to say, "A" halls, subscribing to the C.E.A. ten guineas per annum, would be charged £7 10s. for their P.R.S. licence, to cover any number of musicians; class "B" subscription, five guineas, licence, £3 10s.—that was only the minimum payable now for any class—and class "C" subscription, 2 guineas, licence, £1 8s. It seemed to be a remarkably good agreement. It was further provided that those outside the C.E.A. would not obtain P.R.S. licences at a figure less than 75 per cent. on to the cost of a C.E.A. member's licence.

TRADE PROVIDENT FUND

NEWCASTLE COMMITTEE TO CONSIDER RULES

(FROM OUR OWN CORRESPONDENT)

AT the recent meeting of the Newcastle C.E.A. the Secretary reported the receipt of a further letter from Mr. Gavazzi King enclosing draft rules for the proposed Kinematograph Trade Provident Association, further information regarding which would be sent in due course.

Mr. Smith said that it was evidently a vital thing in the life of the Association, and he suggested that a special committee should be formed to consider the proposed rules and submit a report of their findings to a future meeting of the branch.

Mr. F. W. Morrison said that the proposed fund was discussed by the General Council at its last meeting, and the draft rules were submitted. No less than 80 clauses were embodied, yet Mr. Peall had the temerity to put a motion on the agenda for those rules to be accepted by the Council as submitted, because the Council had given the scheme its support. Mr. Worswick seconded. Mr. Morrison added that the scheme was going to be a stupendous affair, and to Mr. Peall's motion he moved an amendment, which was seconded by Mr. Shields, that the whole matter be deferred for a month. That was agreed to, and the rules would probably be discussed at this month's meeting of the General Council. At that meeting he hoped the Council would take no definite action in the matter, but that they would give the members full opportunity of considering the draft rules before they were adopted. Before this scheme was adopted it was imperative that every member of the Association should receive a copy of the draft rules, and know fully their import as well as how they would apply to himself and his fellow members in the future. To ask the members to adopt the rules without having given to them due consideration would be folly. The proposed scheme was for the formation of a sort of friendly society inside the C.E.A., a contributory provident fund. If the General Council adopted the scheme, he did not want to suggest that every member of the C.E.A. would be bound to accept it. His impression was that it would be open to those who cared to pay into it, and that membership of it would not be compulsory upon those C.E.A. members who disapproved of it.

Mr. J. S. Snell did not agree with the appointment of a special committee to consider the rules, and proposed that the Executive Committee of the branch be asked to consider them and report to the members. It was certainly necessary that they should determine whether to advise their members to join the new fund, or to refrain from joining it, in the event of the proposal being adopted.

Mr. E. Rawson seconded, and the resolution was carried.

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News and Notes from Newcastle.

Kinemas' Christmas Gifts—Exhibitors and Income Tax—Slack Business—Northern Mutual's Serial

From our Newcastle Correspondent

FOR some years past it has been the custom of members of the trade to subscribe and raise funds for toys and chocolates for the inmates of the Children's Ward at the Newcastle Infirmary, where the kinema industry have installed a cot. In place of the customary large teddy bear, Mr. Percy Lloyd, of Pathé's, this year got a Felix Cat from his firm, the extra money being spent on other kinds of toys. These were handed over last week in the children's ward. Mr. Percy Lloyd handed over Felix to Mr. S. Dunstan, house governor and secretary, who accepted it on behalf of the committee. Mr. Dunstan thanked the kinema profession for the gifts that they had brought, and recalled the fact that the trade had endowed a cot at the cost of £500, as well as assisted the institution financially in other ways. He paid a particular tribute to the work of Mr. W. M. Patterson, the manager of the Scala Picture Theatre, Heaton, in this direction, by the promotion of concerts and other means of raising funds. He also mentioned that in recognition of his services Mr. Patterson had been made a life governor of the institution.

Income Tax Difficulties.

Some time ago the C.E.A. made an arrangement with the Inland Revenue Authorities whereby exhibitors were to be allowed to claim exemption from Income Tax upon the subscriptions paid to the C.E.A. Mr. Alfred Smith, secretary of the Northern Branch, at the meeting last week, reported having had further correspondence with reference to the apparent reluctance on the part of the Inland Revenue Authorities to carry out the agreement. The matter was being pressed upon the attention of the Inland Revenue Authorities by the General Council of the C.E.A., with a view to getting the department to honour the arrangements throughout the country. Mr. F. W. Morrison stated complaints were lodged at the meeting of the General Council from the Birmingham area that this arrangement was not being observed and accountants were being asked by the Inland Revenue to take back the amounts allowed in respect to the C.E.A. subscriptions, and on which rebate was claimed. A deputation to wait upon the Inland Revenue Authorities at their head office in London had been appointed by the General Council, and he expected that the report of the deputation would shortly be before the General Council. In the meantime he advised all exhibitors to refuse to pay Income Tax upon the amount of their C.E.A. subscriptions.

Business Slack.

The depression in trade is having a very bad effect upon the kinemas in the area. Although the showmen are using all the devices they possibly can, they do not seem to be able to get the public into the shows at present as they would like. Work in the shipyards is improving, and no doubt after the Christmas and New Year holidays are over the kinemas will again come into their own.

Congratulations and Welcome.

Mr. Stanley Gibson, who was elected a member of the Middlesbrough Town Council last month, received the congratulations of his fellow exhibitors at the meeting of the Northern Branch of the C.E.A. last week, when Mr. Harry Laws, the representative of the Miners' Theatre, Ashington, was welcomed as a new member of the branch.

Northern Mutual Goods.

Mr. C. Christianson, of Northern Mutual's, has secured some new attractions. These include a fifteen episode serial, "The Branded Foe," which he screened to the trade during the week, some new stunt pictures, featuring Richard Talmadge, which are going very well, and a new set of two-reel comedies, which will be for early release.

Busy Time.

Renters and exhibitors in the Northern territory had a busy day on Tuesday last week. On that day the monthly meeting of the Northern Branch of the C.E.A. was held, while Mr. F. Hill, the general secretary of the K.R.S., paid a visit to Newcastle, and had a meeting with the representatives of the various renting houses. In addition, there were seven trade shows.

BUTCHER'S FILM-WEEK PICTURES

"IN THE BLOOD" ADDED TO THE LIST

BUTCHER'S FILM SERVICE, LTD., desire to express their appreciation to the many prominent exhibitors throughout the country who have assisted them to secure bookings during the British Film Week by modifying their usual barring clauses.

Butcher's announce that to date 387 kinemas will play their British pictures during the "Weeks," and in a large number of cases "The School for Scandal" will be playing one part of the week and "What Price Loving Cup?" the other part of the week; both are, of course, entirely different types of pictures, and with different casts.

We are advised that a special department exists at Camera House to deal with all correspondence relative to bookings for the "Weeks," and that the number of bookings are growing daily. All inquiries are dealt with promptly, and a British film can be offered at any kinema that has not yet booked.

Although the last film trade shown by Butcher's was announced for release subsequent to the British Film Weeks, it has been found necessary to release the film entitled "In the Blood," during the provincial British Film Weeks, and bookings have already been accepted in quite a large number of towns.

In some instances "What Price Loving Cup?" "The School for Scandal," and "In the Blood" are playing first run at different theatres in the same town at the same time.

We are also advised that Butcher's are experiencing no difficulty whatever in collecting the 5 per cent's. from exhibitors throughout the country; only four cases are recorded of a disinclination to co-operate.

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AMUSEMENT IN WARDOUR STREET

COLONEL HEEZA LIAR.

THE traffic in Wardour Street was held up one day last week by an unrehearsed incident. A statuette of the famous prevaricator, Colonel Heeza Liar—or, rather, a crowd of them—arrived in a van. The figures were deposited on the pavement in a row before being carried into the premises of Ideal Films, Ltd.

The characteristic gesture of the Colonel, in which he seems to be challenging anybody to tell a bigger "whopper" than he can, is comical enough taken singly. But when, as in this case, it appears on a whole row of similar figures the effect is quite irresistible. Hence the crowds.

This clever bit of publicity is, of course, intended for the lobbies of theatres, and should certainly do much to spread the fame, and the fun, of Colonel Heeza Liar.

The figure, which is unbreakable, is mounted on a pedestal, and stands some 4ft. altogether in height. It is painted in natural colours and varnished, so as to withstand the weather. Ideal are loaning it to the trade at 10s. 6d., or it can be bought outright for two guineas.

OPENING OF KINEMA EXHIBITION

MESSRS. J. SPRINGER'S ENTERPRISE

THE enormous advance that has been made in the building, furnishing, equipment and illumination of kinematograph theatres during the past few years is typified by the unique and interesting kinematograph exhibition which was opened in London on Monday last.

This exposition, which is due to the enterprise of the well-known kinema equipment specialists, J. Springer, Ltd., is being held in the heart of the London film centre at 152, 154, 156, and 158, Wardour Street, W.1.

A handsome salon in the famous Novello building beneath the beautiful Novello concert hall has been adapted at a cost estimated at something approximating to £4,000, for the purpose of this exposition, and the decorative scheme is absolutely unique.

The exhibition includes the latest and best in every branch of kinema construction and equipment, the most perfect machines and most beautiful furnishing, the most modern equipment, the newest ideas in the direction of artistic decoration and most effective and artistic methods of exterior and interior illumination in evidence.

MARY PICKFORD AND "ROSITA" SWEEP CHICAGO.

THAT Mary Pickford's "Rosita," the United Artists' release, pleased both Chicago public and critics when it opened at the Orpheum Theatre is evidenced by the Jones, Linick, and Schaefer announcement of the biggest opening business in the history of the house and the tenor of the newspaper reviews.

"Put 'Rosita' among the year's best pictures," said Mae Tinee in the "Tribune." "There isn't a dragging instant. It's not a minute too long. I'm sold on Little Mary's 'Rosita.' But—witness the transformation! Little Mary's a big girl now. From the beginning to the end Ernst Lubitsch knows how a picture should be made. There sure is art in a Lubitsch picture."

"'Rosita' is eight reels of golden entertainment," said Optimist in the "Evening American." It tells many things—it tells you first that Mary is still *The Mary*. She retains her winsome charm and is even greater than ever as an emotional actress. Seldom, if ever, has there been such acting. Seldom such a mob scene. Shop girl and 'gold coast' girl alike will love 'Rosita,' and the mere men folk, as usual, will be bewitched by Mary."

"There is everything pictorial about 'Rosita,' something vast, and in that vastness something inspiring," wrote Virginia Dale in the "Journal." "It is Mary Pickford's most pretentious offering, a picture in the train of the big, spectacular features that make this movie season an amazing and everlasting surprise. For the Lubitsch direction there can be only admiring adjectives. His crowd scenes move, alive and real."

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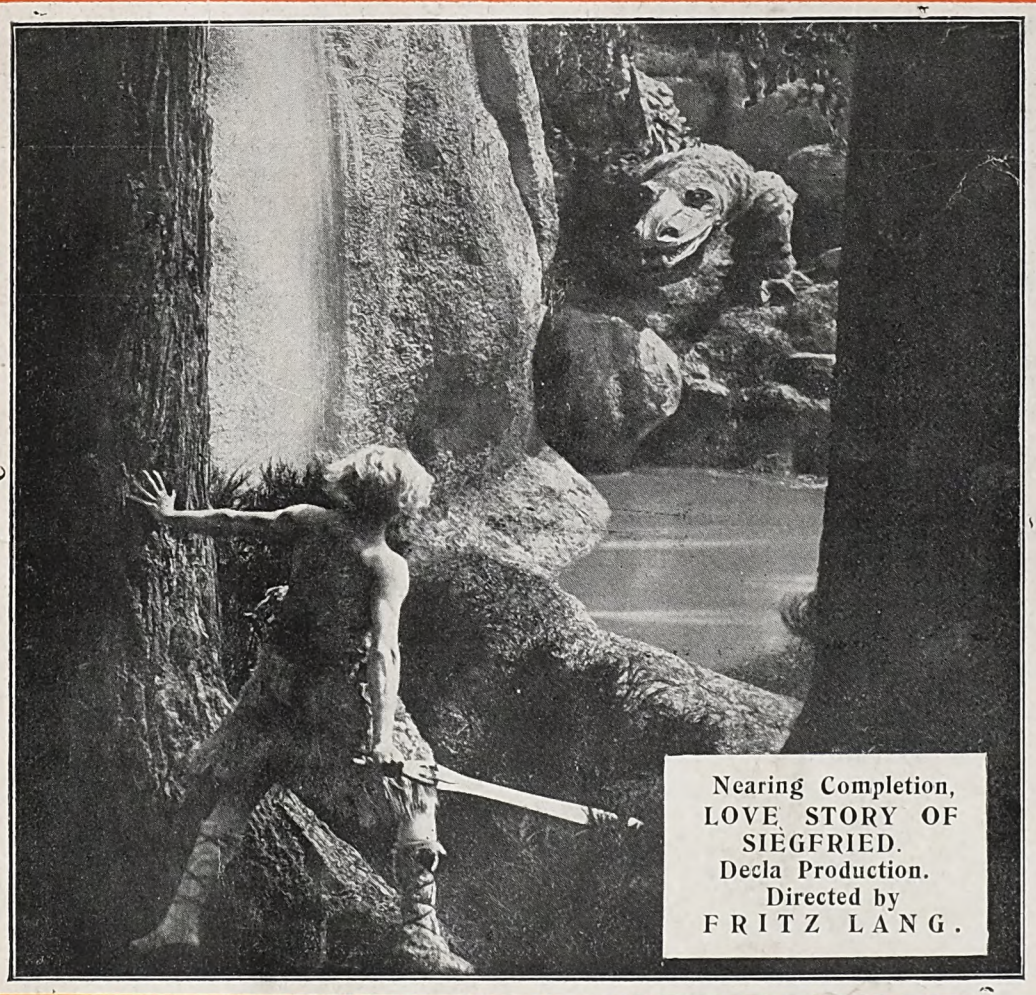
DECEMBER 29, 1923.



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and
Moving Picture News
Managing Editor: Ernest W. Fredman

FORTHCOMING TRADE SHOWS

LONDON.

MONDAY, DECEMBER 31.
A.F.N.....Potash and Perlmutter ..... Own Theatre, 11

TUESDAY, JANUARY 1.
F.B.O.....The Country Kid ..... Shaftesbury Pavilion, 11
Granger....The Money Habit ..... New Gallery, 11
A.F.N.....The Bad Man ..... Own Theatre, 11 & 2-30
W. & F.....Why Worry? ..... New Oxford, 3

WEDNESDAY, JANUARY 2.
Gaumont....Hush Money ..... New Gallery, 11
Wardour....Modern Marriage ..... Scala, 11-15
A.F.N.....The Bad Man ..... Own Theatre, 2-30

THURSDAY, JANUARY 3.
Gaumont....Top of New York ..... New Gallery, 11
Allied Artists....Rosita ..... Alhambra, —

FRIDAY, JANUARY 4.
A.F.N.....Potash and Perlmutter ..... Own Theatre, 11
Famous-Lasky....Prodigal Daughters ..... New Gallery, 11

MANCHESTER.

MONDAY, DECEMBER 31.
Weisker Bros.....To Whom It May Concern ..... Deansgate P.H., 11

TUESDAY, JANUARY 1.
A.F.N.....The Bad Man ..... Own Theatre, 11 & 2-30
Granger....The Money Habit ..... Theatre Royal, 11-15

THURSDAY, JANUARY 3.
Famous-Lasky....Prodigal Daughters ..... Oxford St. P.H., 11
W. & F.....Why Worry? ..... Deansgate, 11-15

FRIDAY, JANUARY 4.
B.E.F.....Judgment of the Storm ..... Piccadilly, 11
F.B.O.....Tiger Rose ..... Gaiety, 11
Wardour....Modern Marriage ..... Deansgate, 11-15

LIVERPOOL.

WEDNESDAY, JANUARY 2.
Fox....The Broadway Dancer ..... Prince of Wales' P.H., 11
Granger....The Money Habit ..... Futurist, 11
Gaumont....Speed Girl ..... Own Theatre, 11 & 2-30
A.F.N.....The Bad Man ..... Own Theatre, 11 & 2-30

FRIDAY, JANUARY 4.
Famous-Lasky....Prodigal Daughters ..... Scala, 11
W. & F.....Why Worry? ..... Palais de Luxe, 11-15

BRISTOL.

SUNDAY, DECEMBER 30.
A.F.N.....The Bad Man ..... Own Theatre, 3

TUESDAY, JANUARY 1.
Gaumont....Speed Girl ..... Own Theatre, 11-15 & 3

WEDNESDAY, JANUARY 2.
A.F.N.....The Bad Man ..... Own Theatre, 11 & 3

CARDIFF

TUESDAY, JANUARY 1.
Gaumont....Speed Girl ..... Own Theatre, 11-30 & 3
European....Beasts of Paradise ..... Kinema Exchange, 3

WEDNESDAY, JANUARY 2.
Fox....Snowdrift ..... Kinema Exchange, 3

FRIDAY, JANUARY 4.
Granger....The Money Habit ..... Queen St. Cinema, 11-30
Gaumont....Speed Girl ..... Own Theatre, 11-30 & 3
Famous-Lasky....The Pride of Palomar ..... Cinema Exchange, 12-15
Fox....The Stranger ..... Kinema Exchange, 3

NOTTINGHAM.

TUESDAY, JANUARY 1.
Famous-Lasky....The Pride of Palomar ..... Scala, 11
Stoll....Sally Bishop ..... Elite, 11

FRIDAY, JANUARY 4.
Fox....Brass Commandments ..... Picture House, 11
Granger....The Money Habit ..... Elite, 11

BIRMINGHAM.

SUNDAY, DECEMBER 30.
Novello—Atlas....The Man Without Desire ..... Scala, 7
F.B.O.....Tiger Rose ..... New St. P.H., 7

TUESDAY, JANUARY 1.
A.F.N.....The Bad Man ..... Own Theatre, 11 & 3

WEDNESDAY, JANUARY 2.
Fox....The Stranger ..... New St. P.H., 11
Granger....The Money Habit ..... Scala, 11

FRIDAY, JANUARY 4.
Famous-Lasky....Prodigal Daughters ..... Futurist, 11

SUNDAY, JANUARY 6.
W. & F.....Why Worry? ..... New St. P.H., 7

NEWCASTLE.

TUESDAY, JANUARY 1.
Gaumont....Speed Girl ..... Own Theatre, 11-15 & 2-15

THURSDAY, JANUARY 3.
Granger....The Money Habit ..... Empire Cinema, 11-15

FRIDAY, JANUARY 4.
Famous-Lasky....The Pride of Palomar ..... New Pavilion, 11
Fox....Snowdrift ..... Grey St. P.H., 11
Wardour....Snow Shoe Trail ..... Granger P.H., 11-15

SHEFFIELD.

TUESDAY, JANUARY 1.
A.F.N.....The Bad Man ..... Cinema House, 11

WEDNESDAY, JANUARY 2.
Granger....The Money Habit ..... Cinema House, 11
Famous-Lasky.....Prodigal Daughters ..... Union St. P.P., 11

SUNDAY, JANUARY 6.
B.E.F.....Judgment of the Storm ..... Grand P.H., 6-30

BELFAST.

WEDNESDAY, JANUARY 2.
Gaumont....Gentleman in Mufti ..... Imperial P.H., 11

LEEDS.

TUESDAY, JANUARY 1.
Famous-Lasky....Prodigal Daughters ..... Kinema Exchange, 10-30
Granger....The Money Habit ..... Majestic, 11
Granger....The Money Habit ..... Kinema Exchange, 2-15

WEDNESDAY, JANUARY 2.
Fox....Brass Commandments ..... Kinema Exchange, 11-40
A.F.N.....The Bad Man ..... Own Theatre, 2-15

FRIDAY, JANUARY 4.
B.E.F.....Judgment of the Storm ..... Majestic, 11
Fox....Alias the Night Wind ..... Kinema Exchange, 11-40
F.B.O.....Mistress of the World ..... Kinema Exchange, 2

GLASGOW.

MONDAY, DECEMBER 31.
A.F.N.....The Bad Man ..... Own Theatre, 11 & 2-30

WEDNESDAY, JANUARY 2.
Fox....Don't Get Excited ..... Picture House, 11

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SOME OF THE CINEMAS WHERE BUTCHER'S BRITISH EMPIRE PICTURES WILL BE PLAYED DURING BRITISH FILM WEEK

BOOKINGS TO DATE 465 AND GROWING DAILY.

Pavilion, Christchurch.
Electric Theatre, King's Lynn.
Broadway Kinema, St. Ives.
Palace, Ashford.
Princes Theatre, Brighton.
Blue Hall, Edgware Road.
Regent Cinema, Brighton.
Kingsland Imperial, Kingsland Road
Carlton, Walthamstow.
Alcazar Picture Theatre, Edmonton.
Stoll Picture Theatre, Kingsway.
Electric Coliseum, Stoke Newington.
Court Cinema, Tottenham Court Road.
Imperial, Forest Gate.
New Gallery Kinema, Regent Street.
Elite, Wimbledon.
Lounge Cinema, Margate.
King's Cinema, Ramsgate.
Royal Concert Hall, St. Leonards.
Apollo, Southsea.
Palace, Bexley Heath.
Imperial Picture Palace, Chatham.
Elysium, Eastbourne.
Palace, Whittlesea.
Picture House, Dalston.
Canterbury Music Hall, Westminster Bridge Road.
County Cinema, Sutton.
King's Hall, Walmer.
Cinema, Canning Town.
Cinema, Beccles.
Cinema, Barnet.
Palasium, Commercial Road.
King's Hall, Westcliffe-on-Sea.
Palace Cinema, Eltham.
Cinema, Fakenham.
Dome Theatre, Worthing.
Picture Theatre, Maidenhead.
Central Cinema, Eastbourne.
Globe Cinema, Old Kent Road.
Star Cinema, Bermondsey.
Golden Domes, Camberwell.
Marlboro' Cinema, Yiewsley.
Empire Cinema, Greenwich.
Pavilion, Chelmsford.
Cosy Cinema, Newmarket.
Park Cinema, Shepherd's Bush.
Palais de Luxe, Windmill Street.
Strand Kinema, Portsmouth.
Scala Theatre, Croydon.
New Royalty Kinema, Brixton.
Electric Palace, Swindon.
Alhambra, Jersey.
Palace, Chippenham.
Palace, Warminster.
Cinema, Gravesend.
Cinema de Luxe, Margate.
Court Cinema, Malden Road, N.W.5.
Cosy Corner Cinema, Lowestoft.
Cinema, Aldeburgh-on-Sea.
Palace Cinema, Walton-on-Thames.
Westover Palace, Bournemouth.
Playhouse, Felixstowe.
Electric Theatre, Sittingbourne.
Blue Hall, Putney.
Cinema, Seven Kings.
Palace, Kentish Town.
Cinema, Finsbury Park.
Rivoli, Southend-on-Sea.
Majestic, Portsmouth.
Picture Playhouse, Cambridge.
Central Cinema, Watford.
Electric Palace, Notting Hill Gate.
Coronation Cinema, Surbiton.
Cinema, Bishops Stortford.
Royal Cinema, Kensington.
Broadway Cinema, Hammersmith.
King's Hall, Sidcup.
Hippodrome, Peckham
Empire, Holloway.
Excelsior, Bethnal Green.
Empire, Bethnal Green.
Coronet, Notting Hill.
The Grange, Kilburn.
Palladium, Wood Green.
Coliseum, Harlesden.
Regent Theatre, Chelmsford.
Rink Cinema, Tottenham.
Empire, Wanstead.
Royalty Kinema, Richmond.
Palmadium, Palmer's Green.
Cinema, Sawston.
Wembley Hall Cinema, Wembley.
Electric Theatre, Petersfield.
Arcade, Camberley.
Victoria Cinema, Newmarket.
Picture Palace, Codalming.
Vista Cinema, Westbury.
Cinema, Ponders End.
Pavilion, Dulwich.
Mascot Cinema, Wootton Bassett.
Palace, Trowbridge.
New Theatre, Salisbury.
Montpelier, Walworth Road.
Queens, Walthamstow.
Olympia Theatre, Gosport.
Savoy Cinema, Colne.
Savoy, Cleveleys.
Wellington Picture House, Stockport.
County Cinema, Lancaster.
Pier Theatre, Lytham.
Palace, Preston.
Princess Cinema, Blackpool.
Tower Cinema, Morecambe.
Picturedrome, Southport.
Lytton Picture House, Everton.
Pavilion, Salthouse.
Super Cinema, Stockport.
Princess Cinema, Stockport.
Imperial, Bolton.
Trocadero Cinema, Rusholme.
Ordsall, Salford.
Queens, Openshaw .
Palace, Rock Ferry.
Grand Palace, Nelson.
Queens, Nelson.
Oxford-Market, Manchester.
Grand Cinema, Padiham.
Empire Cinema, Bury.
Picture House, Weatherby.
Balby Cinema, Doncaster.
Central Cinema, Hull.
Par- Picture Palace, Sheffield.
Atlas Picture House, Meanwood. Leeds.
Picture Palace, Heeley Green, Sheffield.
Pavilion, Stanningley.
Palace, Sowerby Bridge.
Palace, Pudsey.
Exchange Hall, Grantham.
St. Georges' Hall, Bradford.
Majestic Cinema, Doncaster.
Cinema, Baildon.
Scala Cinema, Middlesborough.
Picture House, York.
Hillcrest Picture Lounge, Leeds.
Picture House, Morley.
Scala, Leeds.
Atlas Picture House, Kirkstall, Leeds.
Chantry Picture House, Sheffield.
Star Cinema, Huddersfield.
Memorial Hall, Kirby Moorside.
Palladium, Ossett.
Picture House, Leicester.
Picture House, Balsall Heath, Birmingham.
Albion Picture House, Handsworth, Birmingham.
Royal Variety Theatre, Rushden.
Picture Palace, Dronfield.
Scala, Dudley, Worcs.
Birchfield Picture House, Perry Bar, Birmingham.
Grand Theatre, Tamworth.
Palace, Redditch.
Scala, Hucknall.
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Victoria Theatre, Chesterton.
Picture Palace, Nottingham.
Picture Palace, Clowne.
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Picture House, Dudley Road, Birmingham.
Picture House, Ludlow.
Palace, Rushden.
Picture House, Redditch.
Palace, Oldbury.
Grand Cinema, Coventry.
Grand, Handsworth.
Picture House, Stafford.
Picture House, Great Hampton Street, Birmingham.
Regent Picture House, Birmingham.
Institute, Cradley.
Agricultural Hall, Wolverhampton.
Electric Theatre, Bournbrook, Birmingham.
Picture House, Shipston-on-Stour.
Playhouse, Bromsgrove.
Ladywood Cinema, Birmingham.
Silver Cinema, Wellingborough.
Palace, Erdington.
Picture House, Wednesbury.
Palace, Wellingborough.
Picture House, Willenhall.
King's Picture House, Ilkeston.
Empress Cinema, Sutton Coldfield.
Heath Picture House, Saltley.
Empire, Stirchley.
Empire, Loughborough.
New Court Cinema, Bromsgrove.
Select Picture House, Birmingham.
Pictureland, Netherton.
Picture House, Glasgow.
Picture House, Edinburgh.
Picture House, Aberdeen.
Picture House, Hillhead, Glasgow.
Western Picture House, Partick Glasgow.
Pavilion, Wick.
Stobswell Cinema, Dundee.
Countess Picture House, Saltcoats.
Tollcross Picture House, Edinburgh.
Picture House, Rutherglen.
Kinniard Picture House, Dundee.
Cambridge Picture House, Glasgow.
New Picture House, Edinburgh.
Town Hall, Elgin.
La Scala, Helensburgh.
Empire, Leith.
Grafton Picture House, Glasgow.
Beau Nash Picture House, Bath.
Whiteladies Picture House, Bristol.
Cinedrome, Dartmouth.
Picture House, Paignton.
Palace, Bridgwater.
Palace, Wells.
Palace, Yeovil.
Picture House, Cinderford.
Palace, Ilfracombe.
Palace, Dorchester.
Palace, Chepstow.
Palace, Portland.
Town Hall, Wadebridge.
Pavilion, Cardiff.
Park Cinema, Pontypool.
Park Hall, Cwmcarn.
Palace, Blackwood.
Picture House, Street.
Tudor Palaceum, Ferndale.
Eastville Hippodrome, Bristol.
Park Cinema, Pontypridd.
Burling Picture House, Torquay.
Public Hall, Colwyn Bay.
Cinema, St. Ives and Truro.
Electric Theatre, Bridport.
Picture House, Bristol.
Cinema, Lyme Regis.
Cinema, Cheltenham Road, Bristol.
Pictorium, Ammanford.
Palladium, Midsomer Norton.
Empire, New Tredegar.
Electric Theatre, Brixham.
Empire, Plymouth.
Coliseum, Tylorstown.
Savoy Picture House, Plymouth.
Cinedrome, Plymouth.
Coliseum, Abergavenny.
Palace, Stroud.
Picture House, Lydney.
Palladium, Weymouth.
Palladium, Exeter.
Palace, Treharris.
Palace, Easton.
Electric Theatre, Port Talbot.
Turret Kinema, Bodmin.
Castle Cinema, Caerphilly.
Cinema, Aberdare.
New Hall, Bargoed.
Court Cinema, Cadoxton.
Cinedrome, Padstowe.
St. George's Hall, Falmouth.
Cosy Cinema, Pontlottyn.
Picture House, Thornbury.
Electric Theatre, Tiverton.
Wolsey Cinedrome, Devonport.
Picture House, Newcastle.
Globe Theatre, Stockton-on-Tees.
Grand Theatre, Cockermouth.
Queens Hall, Hexham-on-Tyne.
Picture House, Forest Hall.
Crown Theatre, Tyne Dock.
Empire, Low Spennymoor.
Palace Theatre, High Shields.
Avenue Theatre, Sunderland.
Kino Theatre, Jarrow.
Raby Hall, Byker.
Arcadia, South Moor.
Palace, Tow Law.
Arcade and Court, Darlington.
Hippodrome, Langley Park.
Stanhope Cinema, Newcastle-on-Tyne.

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The Film Renter and
Moving Picture News

LONDON. Phone: Regent, 1468-9. Telegraphic Address: "Wrightads, Westcent, London." MANCHESTER Phone: City, 5207.

No. 529. SATURDAY, DECEMBER 29, 1923. SIXPENCE.

The Weakness of the Contract

THE decision of the Judge in the case of the Consolidated Cinematograph Company, against Goldwyn, Limited, reported in these pages last week, has created something like consternation in the trade—first-run exhibitors particularly receiving a tremendous surprise and being extremely perturbed. It is known that the K.R.S. are dealing with the matter, and that an equitable clause will be substituted for the one that, in its present form, in no way protects the first-run exhibitor against the man who takes it fifth or sixth, or even last. This is the best way of dealing with the situation, as, of course, there is no gainsaying the fact that when an exhibitor contracts for the first run of a picture and pays a high price he expects it to be exclusive to him in every sense of the word. Therefore it is only fair that he should be fully protected against a lesser-run exhibitor, who, quite conceivably, would do even greater business with the picture at a very much smaller cost.

There is no doubt that this case has amply demonstrated the weakness of the contract now in force, and it is significant that in every case that comes before the courts the standard contract invariably comes in for very severe comment. Isn't it, therefore, obvious that in law this contract is a bad one? Isn't it also somewhat surprising that the C.E.A., who have their own legal department and paid officials to protect exhibitors' interests, should have agreed to a contract in the first place which, when taken to court, proves utterly unsound, and in no wise gives their members the protection that they have a right to expect? Surely, when this contract was drawn up between the K.R.S. and the C.E.A. it was the latter's duty to have had the highest legal opinion upon its clauses, so that their members would have the gratifying knowledge that the contract was essentially a good one in law, and that proceedings could be taken to enforce the carrying out of its clauses. What is the state of affairs? Time and again judges have commented upon the loose way in which this document is legally drawn up, and it is, we believe, a fact that many of its clauses would not stand for a single moment in a court of law.

There is no possible doubt about it that this business demands that there should be a thoroughly sound contract between the exhibitor and renter. Personally, we do not believe that as many clauses are necessary as are at present in vogue, and if a short, eminently businesslike, and really legal document passed by, say, Sir John Simon, were brought into being, it would safeguard both exhibitors' and renters' interests. It would be only a comparatively small expense, and would be money easily saved in the long run.

In the case of the Consolidated Cinematograph Company, who have had to bear the expense of bringing this action, they have undoubtedly done a real service to their brother exhibitors in exposing the weakness of a clause which in no way protects their interests. This clause will be remedied, but there are others in the contract that are not particularly well drafted. Now that this matter has been brought into the limelight, would it not be as well for both the K.R.S. and the C.E.A. to get immediately together and agree on a contract that is sound in law and equitable in treatment to both sides? The matter can easily be done, and in our judgment it is high time the necessary steps were taken.

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By the W

A Weekly On Trade

A CHRISTMASSY feeling has been rife throughout the trade during the past week, renters particularly resting somewhat and preparing for a big push in the New Year. Business with exhibitors has, on the whole, been very brisk, Boxing Day finding all places of entertainment packed to the doors. There is no doubt that exhibitors can do with some good houses, as the election hit them very hard, but now that the children are home on holidays there is every reason to hope and suppose that there will be increased attendances in the next few weeks. "Robin Hood," one of the big releases for the New Year, is a great Christmas attraction, as, indeed, are "The Covered Wagon" and "Down to the Sea in Ships," both of which have played to very big business in the last few days.

London Run for Hepworth Film.

EARLY in the New Year Hepworth's are presenting at the Palace Theatre their latest production, "Comin' Thro' the Rye," and it will be extremely good to see this old-established British concern having a West End premiere for their picture. There is no man more highly respected in the trade than Mr. Cecil M. Hepworth, who has doggedly persevered despite some very bad knocks, and good wishes will be showered upon him for a successful London run. I am very glad to hear that Ideal's, who are booking the picture, have been inundated with inquiries.

Thanks and Good Wishes.

MY Christmas mail this year was unusually heavy, and it was a real pleasure to be the recipient of so many kind wishes from members of the industry, both here and abroad. In particular I have to thank Mr. and Mrs. Jeffrey Bernerd, Mr. and Mrs. Frank Smith, Mr. and Mrs. W. F. Husband, Mrs. Leila Stewart, Mr. Felix Orman, Mr. J. S. Martin, Mr. F. W. Kilner, Mr. and Mrs. Wynne Jones, Mr. and Mrs. Horace Judge, Mr. Lewis Levene, Miss Betty Balfour, Mr. A. George Smith, and Miss Malvina Longfellow for their very kind remembrance. I also have to acknowledge with many thanks greetings from Miss Betty Blythe, Mr. William Sherman Gill, Mr. and Mrs. Charles Urban, Mr. Beverley Griffith, Joe Dannenberg, H. A. Palmer, Gordon Michie, Percy Raphael, Winfield Sheehan, Mr. and Mrs. Edward Klein, William A. Johnson, Samuel L. Rothapfel, Marcus Loew, and Harry Reichenbach amongst my American mail.

U.S. President on the Tax.

THE campaign for the remission of the Entertainments Tax in the United States appears to have the rosiest chances of success in view of the attitude of President Coolidge. His attitude towards the abolition of the tax is expressed by the following excerpt from his Message to Congress, which says: "I especially commend the decrease of earned income, and further the abolition of admission message and nuisance tax. The amusement and education value of moving pictures ought not to be taxed." This is easily the most outstanding success that has been won for the industry with regard to this matter in America, and should give those who are so earnestly working for its abolition over here an increased incentive not to relax their efforts.

"Fed-up" with Tax Abolition League.

SPEAKING in connection with this matter, it would appear that the Tax Abolition League at the last election appeared to give the utmost dissatisfaction everywhere, and at Bristol, exhibitors at the last C.E.A. meeting did not mince matters in recording their disapproval of the methods employed. The same could be said all over the country, and it would appear as if this new League is not doing as good work as the last committee that was entrusted with the job. The view of the chairman of the Bristol Branch when he said that the people were "fed up" with the subject has my sympathy, because it is only too apparent that the public are not in any way interested in the campaign. I wonder when this subject will be tackled in a really determined manner with the support of everyone in the industry.

Valentino Coming to Europe.

THE Valentino-Famous Players litigation, that has been on so many months, appears likely, according to American reports, to be settled in the next few days. The "Film Daily" reports that Valentino is expected to make one more picture for Famous-Players, for which he will receive no remuneration, and upon its completion it is understood that Valentino will have completed his contract with Famous, and will then be at liberty to start work under his arrangement with Ritz-Carlton Pictures. If this is so it will mean that the new venture of Ritz-Carlton looks like being put off for some months, and in any case exhibitors over here need not expect to see one of these productions inside the next six months. Valentino has left for Europe, to which he is reported to be coming for a three weeks' vacation.

Death of Film Actress's Mother.

AS we go to Press we hear with regret of the death of the mother of Marjorie Hume, the well-known film actress. Miss Hume is unable to answer all the letters of condolence she has received, and desires her many friends in the kinema world to accept this note as her appreciation of their kindness.

New Vitagraph-Sabatini Picture.

ALBERT E. SMITH, president of the Vitagraph Company, has returned to America, and has been giving out his plans for making "Captain Blood," based on Rafael Sabatini's famous play, the world's picture rights of which he secured. Mr. Smith, while he was over here, had the exceptional experience of spending a day with the author and tramping over the scenes near Bridgwater, where the Duke of Monmouth entered England in his rebellion against James II. in 1685. "It was one of the most interesting days I have ever spent," Mr. Smith said. "Sabatini is a young man of splendid vision. To be guided by him over the landscape which he describes so intimately in his novel, and to learn by word of mouth from the author himself how he reconstructed the scenes of three hundred years ago, brought

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ay Notes.

Causerie Topics.

back vividly to me the old towns of Bridgwater and Sedgemoor and repeopled Oglethorpe's Farm, where the dramatic incident which began Peter Blood's odyssey was enacted.

Shipbuilding for Films.

"THE sea fights will be the greatest effort at filming water battles ever attempted, and I am safeguarding their accuracy in detail. In London I engaged a shipwright who is an expert on ancient shipbuilding. With him I visited the British and London museums and examined the models of craft of England, France, and Spain of the latter part of the seventeenth century. He is now searching Europe for any such craft that may be available, and is also preparing plans which will enable us to build such ships as may be needed. When his plans are finished he will come to the United States and join the Vitagraph forces at Hollywood, where production will begin sometime early in the spring." I had the pleasure of again reading this fascinating novel the other day, and shall look forward with intense interest to the film when it comes over here.

Starting 1924 with Harold Lloyd.

THE big trade show of next week is undoubtedly W. and F.'s Harold Lloyd comedy entitled "Why Worry?" Happily this is to be trade shown on January 1, and should make a tremendous start for the New Year for this extremely go-ahead concern. Lloyd again exhibits his resources in this picture, which is just as certain to please his admirers as "Safety Last," and I can imagine this trade show being extremely well attended.

To Operators and Renters.

LOST on December 20, in Southend train leaving Liverpool Street at 10-30 a.m., a 700-feet film of children. (Main title "Us." The Mainwaring Manufacturing Co.) Should same come under the notice of any kinema operator or renting firm, will they kindly communicate with the owner, Mr. Mainwaring, 26, Charing Cross Road, who will suitably reward the finder.

Slow Motion Advertising.

LONDONERS who delight in leaning over London Bridge watching the boats unload, or Mancunians optimistic enough to indulge in angling in the Irwell, have now a new outlet for their terrific energy. Little did the kinema world realise when slow motion photography was invented that the industry would be the first to popularise slow motion advertising. But so it is. A pastime has been invented, dangerous to participators with weak hearts, and First National has the credit of its introduction. In a London shop window are to be seen tortoises, each marked with a letter, like Marathon competitors—only less so—and the watcher of the sport is invited to wait and see the crustaceans so arrange themselves that the letters read "Ashes of Vengeance." Then he rushes in and claims £500, or gets out his Kodak as proof of his discovery.

NEXT WEEK

WILL BE PUBLISHED THE

ANGLO-AMERICAN

Edition of "The Film Renter and Moving Picture News."

Full of Interest

to every member of the Kinematograph Industry.

Playing Patience.

AFTER this it is all up with Mah Jong. No one could be found now to venture upon such a mild game. A real debt of gratitude is due to the inventors of this pastime, which will no doubt attract many of the disciples of Isaak Walton, who hitherto have found their greatest excitement in sitting by sad streams, "a worm at one end of the line and a fool at the other." Fancy a devotee of the new "tortoise tango" determined to see the thing out to the bitter end! In time he would become one of the sights of the city, and when in about 1984 A.D. he fell off his perch exhausted, his patience unrewarded, and finally turned turtle, he would be given a public funeral, and the patriarch Job would become a back number. Ashes of vengeance, indeed!

The Flying Censor.

G. K. CHESTERTON once gave us a story entitled "The Flying Inn," in which he envisaged a time of prohibition when certain adventurous individuals got hold of a keg of rum and an inn sign, and moved from place to place, erecting the sign and purveying the spirit until chased by the excise officers. One is reminded of this story by the news that Mr. J. P. Montgomery, the new Irish Free State film censor, has no theatre of his own, but is obliged to do his censoring at the various trade shows in the city of Dublin. In time it is expected that he will have an office and theatre of his own, but for the present he has to pursue guerilla tactics of the "Flying Inn" order, which appear to be inherited from the days of the Black and Tans and Sinn Fein, and adapted to film conditions. The activities of this State censorship of films in the Green Isle will be watched with interest by the industry in Great Britain,

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The Film and Education

Probing the Possibilities of Educational Pictures

AT the second meeting of the sub-committee of the Cinematograph Committee appointed by the Imperial Educational Conference, much of the discussion had for its subject a most interesting and exhaustive paper by Mr. Cecil M. Hepworth, which dealt with projectors and films which might be used for educational purposes.

Mr. Hepworth's paper traced out the recent developments in projecting apparatus, and remarked upon the changed situation from a school teacher's point of view. It also outlined the newer types of machines for school and college use, which had been invented with a view to reducing risk of fire and increasing opportunities for holding the film picture upon the screen.

In the course of this paper Mr. Hepworth said: "The question of the supply of suitable film subjects for use in schools is a very difficult and complicated one, because the supply is almost necessarily waiting upon the demand, and the demand does not arrive until the supply is assured. It is clear, however, that a large number of producing companies are willing and anxious to turn their attention to this new field of enterprise directly there seems sufficient prospect of being able to make it pay. Moreover, the method of producing films for school purposes is obviously so widely different from that of making films for entertainment that it may safely be assumed that a different class of men will be attracted to the enterprise immediately it becomes feasible. It seems clear that pictures for educational purposes should be made under the inspiration and even direct control of educationists themselves, and that the knowledge of the skilled producer is only requisite to provide the technical basis.

"The actual place which the film, supposing there were a suitable supply, would occupy in the school curriculum will be found ultimately by experiment, but it seems clear at this stage that the film will never take the place of the teacher, or of the lantern slide, the text book, or even of the blackboard. It is reasonable to suppose, however, that it will become a very valuable supplement to the teacher and enable him to impart a given amount of knowledge in a very much shorter time than he can at present. It may be imagined that he will use the film as an adjunct to, and not in any sense as a substitute for, his lesson or his text book. It is probable that the film will contain no sub-titles, and will be accompanied by a running commentary from the teacher."

Sir Sidney Low expressed the indebtedness of the committee to Mr. Hepworth for his paper. He said that there appeared to be no difficulty on the commercial and technical side, but that the difficulty lay in not knowing what the demand was. He thought the educational members of the committee should apply their minds to the subject, and tell them how many groups of subjects they were of opinion they could use the film in connection with.

Sir Oswald Stoll said that the question of the cost of the projector was a factor to be considered, and if they could give the schoolmaster some idea regarding this he felt it might help in arriving at some idea as to how far it was possible to use the kinematograph in the school.

Lord Gorell remarked that it might be possible for companies supplying films to schools to furnish a projector free on certain conditions.

Mr. Paul Kimberley (representing Mr. C. M. Hepworth) thought the question of a projector did not present any difficulty. In his opinion there were hundreds of enthusiastic elementary schoolmasters waiting to introduce the film. It was eventually decided to issue a questionnaire to secondary and private schools on the one part and another to headmasters of board schools; and eventually a questionnaire was compiled by the chairman and secretary, framed with the hope of eliciting the necessary information. The next meeting of a sub-committee is to be held in January.

BY THE WAY—*continued.*

when in the middle of next month he gets going seriously with a permanent abode and a proper staff.

Renting "The Hunchback" in the States.

IT is exceedingly interesting to English exhibitors to see how big films are rented in the States. "The Hunchback of Notre Dame" is now being leased to exhibitors by Mr. Carl Laemmle on the stipulation that a reasonable number of seats must be sold at $1.65, which is equivalent to 8s. 6d. in our money, and that the pictures will be presented twice a day. "These conditions are necessary for the time being," he asserts, "to maintain the prestige of the production and assure it a real run." In a statement addressed to all exhibitors, Mr. Laemmle deplored the necessity of showing "The Hunchback" in legitimate theatres, but explained the reasons therefor and outlined his plan for a specially arranged release of the picture to regular kinema houses. "Much against my own desire, I am showing 'The Hunchback of Notre Dame' in various legitimate theatres throughout the United States," says Mr. Laemmle. "I am making a profit on these showings and, at the same time, I am preparing the way for the exhibitor, who will show it later on at popular prices. The only reason I have chosen legitimate theatres is because the picture simply must have a real run, and most exhibitors up to now have been fearful of changing their policy to two-a-day and charging $1.65 top. Now that I am in the midst of 'road-showing' the big production, I find that exhibitors of importance are changing their attitude and are showing a disposition to change their policy, thus cutting legitimate theatres out of the picture business."

"Why Worry?"

"WHY WORRY?" has received its meed of applause from the hands of the Royal Family. At W. and F.'s private theatre last Sunday Harold Lloyd's new picture was screened before Prince Henry, Lord and Lady Louis Mountbatten, and Lady Irene Curzon, at a special show, and was loudly applauded. This is a good augury for its reception on January 1, when the London trade will have the opportunity of viewing this latest Lloyd laughtermaker.

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British Films as a National Industry

Co-operation the Only Way

By H. E. HAYWARD

"A RENTER'S" alternative suggestions in the FILM RENTER of December 15 in answer to my article in the same paper on December 1 are most encouraging, and I congratulate him on his exposition of the renters' side. There are two sides to every question we all know, and, having both sides clearly set out, enables the members of the industry either to agree or disagree on the various points raised; in other words "you know where you are," the differences can be debated with an open mind, and no doubt a compromise effected to the advantage of the whole industry. In paragraph three of my suggestions I used these words: "The following suggestions are made, not with a view that they should be taken as a whole, but rather that the various points raised should be ventilated, and that the best suggestions made both by renters and exhibitors should be adopted in the interests of the industry."

The Financial Difficulty.

Evidently "A Renter" overlooked this when he says the British manufacturer and renter may well cry in their anguish, "save us from our friends." I think they want saving from themselves, judging from the various articles in the trade Press on the industry and its lamentable condition at present. It is very evident that unless something drastic is done it will be too late to save them, *even from themselves.* I do not know "A Renter's" "condition," but if he is robust I will administer a strong tonic, for one should always, in effecting a cure, get at the root of the trouble. Now, Mr. Renter, it is a fact beyond dispute that the film industry is in a bad way; its methods indescribably bad, although an important industry; its name is such that it is not treated seriously in financial circles. Bankers generally won't assist it, and then only when they are involved and seek a way out; with few exceptions its shares are unsaleable. Producers and renters who have ability and skill cannot get the necessary financial support to extend their operations and increase the quota of British films for British screens, and why? Because the renter and distributor do not run their business on commercial lines. Take it that we have 3,500 kinemas, each one taking a certain amount of cash per week. They all know the amount of money required for everything else but films, and frequently they agree to pay unreasonable prices for them. The renter knows the price the film cost him, but believes *its value to the exhibitor is all he can induce him to pay for it*, with the result we get articles on the "scandal of overdue accounts." The renter states the credit taken is nearer three months than seven days, and what is to blame? *I say emphatically the price of the film.* The renter gets an unreasonable price for a film once, and tries it again and again. He runs an extravagant organisation to distribute his films (all added to the price of the film), and in the end either has to wait for his money or drives the exhibitor out of business. Take the trouble of the past three years and the many disastrous results brought about by "high prices," "over capitalisation," and extravagance, following a period of easy money. I do not say the exhibitor is free from blame, there have been many irresponsible people booking films who have "fallen" and paid the penalty.

Meeting Difficulties.

I will now deal with the points raised. Would a theatre in Leamington, seating 800, be able to take as much money or obtain as high a price per seat as one near Piccadilly Circus? Certainly not! But it is easy to have an amended scale to cover all large centres of population, and there is nothing to prevent having a separate scale for West End theatres where high prices are obtainable.

"A Renter" appears to agree with my suggestions as to film prices up to a certain point, but for halls seating over 1,000 apparently he thinks the increase of 50s. per 100 seats not enough. Why not increase the film price again at 1,250 or 1,500 seating capacity? I think it would be agreed generally that larger theatres should pay what represents a fair price, as well as the others.

Taking "A Renter's" figures in comparison with my own generally, mine are based on experience, his on 25 per cent. of net takings per three days. Does he imagine a theatre is run on *one film for three days?* Most theatres in larger centres have a first and second feature film, a topical, comedy, and interest as well, *i.e.*, five films and, in other districts a main feature, and at least three others as well. His idea of a theatre with a capacity of 700 paying £21 17s. 6d. film hire per week is really funny. Would he go further and divide it up into two programs of at least four films per program?

A Question of Option.

What "A Renter" considers a weak point in the scheme is that the exhibitor does not *bind himself to take the films*, but has the first option on every film produced by a British manufacturer at a pre-arranged price, and describes it as a *valuable option to have. I entirely agree with him.*

It is so valuable that, *providing the manufacturer produces a good film, he is sure of a booking from each No. 1 exhibitor member of the League*, but if No. 1 is full up and has no date No. 2 exhibitor is waiting, thus the manufacturer has a sure market for his film and the exhibitor a good film at a fair price. The 3,500 theatres have an annual turnover of many millions, part of which is assured to the producer of British films; after this he has his foreign rights to dispose of or exploit.

Dealing with the question of payment for films I adhere to the point that exhibitors should pay seven days after showing, and if they paid proper prices for their films they would be able to do so. I agree that it is in the interests of exhibitors that British manufacturers and renters should be supported in every way; it is, indeed, most essential that the industry does not get into the hands of large American Trusts.

A Triangular Association.

With reference to forming an Association composed of exhibitors, manufacturers, and renters, I would suggest that as we have the British National Film League, consisting of producers and renters, that we form an Exhibitors' League in conjunction with them, and, to facilitate the matter, the British Film League invite three exhibitors to confer with three of their members with, if possible, the president of the Film League as chairman, to debate and adopt a scheme agreeable to all parties, and then submit it in detail to exhibitors, asking them to join the Exhibitors' League. After this, each section, representing manufacturers, renters, and exhibitors, could appoint one or more delegates to form a committee to deal with the various points arising.

I do not agree with the suggestion that exhibitor members of the League should be compelled to take all films made by manu-

(*Continued at foot of next page.*)

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British Colour Film Invention

Friese-Greene's Son Develops Important New Process

CLAUDE FRIESE-GREENE.

AN announcement of importance in the British film industry, as well as in the world of film art and science, was made early this week

That Mr. Claude Friese-Greene had developed a colour film process of remarkable artistic and scientific possibilities was the news which created great interest in London film circles. The new colour films, it is predicted, will add much to the pleasure of millions of kinema patrons the world over, and have a large educational value.

Additional interest attaches to this invention by reason of the fact that its creator is the son of the inventor of kinematography, the late Mr. W. Friese-Greene, widely known as the "Father of the Film," whose death, two years ago, revived much comment on the monumental achievements of this pioneer in kinematographic invention.

The son of the originator of kinematography has now come forward with an invention which is expected to advance the art and science of kinematography along many lines. Mr. Claude Friese-Greene is only 25 years of age, but has already had much experience in the field of film science, and has been experimenting with colour kinematography since he was a youth in his teens.

There have been a number of colour film processes invented, but the development of colour films that would be both artistic and commercially practicable has been fraught with many difficulties. This new invention is declared by technical authorities to be entirely successful from an artistic standpoint, and to have the great advantage of being based on a process by which positive prints can be made as easily and quickly as black-and-white films, tinted, and at a price that makes the commercial success of the films a certainty. Mr. Friese-Greene has made wide research in working out his process, and has studied exhaustively the scientific and artistic aspects of light rays and colour luminosity.

The invention is bound to reflect great credit upon British inventive genius, and all the mechanical equipment connected therewith is of British manufacture.

The story of this invention reads like a romance. Millions have been made through the science of kinematography conceived by the late Mr. Friese-Greene, but the inventor himself, after more than a quarter of a century of devoted effort in the face of every discouragement, died without having received financial reward for his great gift to the millions of the world who find pleasure, recreation and education in the kinema theatres in many countries to-day. At the time of the inventor's death, this statement was printed:

> "On 21st June, 1889, Mr. Friese-Greene made provisional application for a world's patent for the first cinematographic machine, and on 10th May, 1890, was granted patent No. 10,301. That patent stands pre-eminent. Mr. Friese-Greene's first motion picture was a street scene taken at Hyde Park Corner. He also was the first to invent the perforated edges in the film. Before he brought out celluloid, he first used paper dipped in oil to make it transparent. He kept on inventing improvements, and spent £20,000 on the work."

Yet, in spite of his great invention, the elder Mr. Friese-Greene was never rewarded for his genius, and never, in fact, recovered the fortune he spent in developing his kinematographic process.

As the younger Mr. Friese-Greene grew from youth to manhood, he observed the trials of his father and realised the tragedy of his failure to profit financially from his invention, but the young man has not been deterred by this gloomy prospect from his ambition to contribute something of value to the science originated by his father.

For some time he has been conducting experiments based upon his original views of light values and colour combinations, which have now resulted in the process he has developed. It was only a short time after his father's death that the young inventor discovered the method by which his theories could be embodied in a practical means of projecting colours in motion pictures on the screen.

A company has been organised to handle this invention, and an ambitious program has been mapped out for making the most of Mr. Friese-Greene's colour film process. Offices have been opened by the company at 17, Shaftesbury Avenue, in charge of Mr. Friese-Greene, technical director; Mr. Harry Drewett, managing director; and Mr. Felix Orman, production manager. Mr. W. Vinten, the kinematographic engineer, will act in an advisory capacity.

BRITISH FILMS AS A NATIONAL INDUSTRY—*Continued*

facturing members of the League, because it is unreasonable, and the suggestion that they should have the right to reject 20 per cent. of them does not appeal to me. I want exhibitors to join the League because they want, first, to help the British industry, and, secondly, to assist in placing British films on British screens, with a first call on their date books, knowing that every British film booked means a commercial deal and a price fair to the producer and themselves. In this way you will secure the membership of all the principal exhibitors who will book increasing numbers of British films, because it is to their interests to do so, and thus place the industry on a sounder commercial basis. With the British film industry firm on its foundations, backed up by the leading manufacturers and exhibitors, and a secure home market for its films, it can then appeal to the colonies and the world with every confidence and assured success.

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Yorkshire Exhibitors and the Cinema Exchange

Feeling at C.E.A. Meeting Prior to Exchange Annual Meeting

THE question of the Cinema Exchange and the future arising out of the proposed new by-law came up for discussion at the December meeting of the Leeds Branch of the C.E.A. on Thursday of last week prior to the Cinema Exchange meeting.

The Chairman (Mr. T. Herbert Kaye) said the directors of the Exchange had asked for their earnest consideration of the proposed new by-law and urged them to make a recommendation on the subject. The committee of the branch had discussed the matter, and decided to bring it before that meeting without any recommendation. Personally, he had some doubt as to whether it was part of the C.E.A.'s work to interfere in a matter of this sort, and he did not think that anything they could do would affect the result.

The Secretary read a letter from Gavazzi King on the subject to the effect that it would not be within the province of a branch to give such an undertaking on behalf of its members as was asked for. The General Secretary also expressed the opinion that the new by-law was not in the interests of public policy, and he considered that a recommendation on the subject by the branch was not one that could be legally given.

Arthur Cunningham said that he had put this matter before Gavazzi King because he held the same view. He could find nothing in their constitution which would enable them to entertain such a suggestion.

J. H. Taylor said they were a Trade Union, registered as such, and surely could pass a resolution to compel members to do something which the majority desired, but Mr. F. Jesson replied that to take any action on this matter would savour very strongly of restraint of trade.

An Exchange Director's Plea.

Herd Oates (one of the directors of the Exchange) said that as the matter affected the trade it ought to come within the purview of that Association. It was not restraint of trade in any sense. The new by-law would govern that building and that building alone. The directors of the Exchange, in putting it forward, did so in all sincerity. Gavazzi King, no doubt, was very conversant with all parts of the kinema trade, but he might not be so conversant with this particular subject and the intention of the directors. There were several rumours afloat regarding the matter.

It was said that the retiring directors were retiring on account of this new by-law, and also that it would affect trade shows held in private theatres. Neither of these statements was true. It was also being said that coercion and force and compulsion would be used to compel members to sign the undertaking. There was no compulsion about it, everybody could please themselves.

The Chairman: It means if we attend any outside trade shows we lose the membership of this club.

Mr. Oates: It means that members must make up their minds whether they will come here or go outside. Great difficulties have arisen during the last three or four years at this Exchange. This place was built for trade shows. The exhibitors say, "We want to see the best pictures and the best are outside," and the renters say, "We must go where the exhibitors are." The by-law aims at cementing the two together, and that would be to the advantage of the whole trade.

"Liberty of the Person."

J. Mackenzie said he was prepared to acknowledge that the directors of the Exchange were trying to do their best for the welfare of the place, and yet he found himself in strong opposition to their present suggestion. He thought their attitude would have a bad reaction on the trade as a whole and on the Exchange. To attempt to take away the liberty of a person in following his trade was indefensible. Simply because he was a member of that club he was to be deterred from going where he thought the best goods were available, and to be deprived of the use of his judgment as to which trade shows he should attend. It would mean that membership of the club tied a man's hands.

Another point was that there were many exhibitors who were not members of the club and they would be at liberty to go where they liked to see trade shows. Coercion had been tried in the past, both by renters and exhibitors, and it had always acted as a boomerang. The by-law was evidence of a very retrograde policy on the part of the directors. The position, he agreed, was unsatisfactory, but at the same time it was clear that a renter who had goods to sell had a perfect right to say how he should offer them and where. Apparently, if they did not sign this undertaking they were to be kicked out of the Exchange within seven days. He never in his life came across such a drastic proposal.

Private Concern and for Profit.

Mr. Jesson expressed similar views, but he did not think the by-law had the slightest chance of passing. They, as exhibitors, could only regard that Exchange as a private concern trying to make profit. They ought to have had at least six months' notice of such a proposal as the present one. Personally, he didn't mind at all if he were struck off the roll of membership of the Exchange, because he could always go in at the invitation of renters to see any trade show he wished to see.

Mr. Tidswell said he didn't think the C.E.A. ought to discuss it at all. It was a question for the club, pure and simple, and the C.E.A. had nothing whatever to do with the club.

The Chairman: We shall not pass any resolution or make any recommendation on the subject. I am anxious to help the directors if I can, but it rather looks as if the helping is going to hinder them. (Laughter.)

Arthur Cunningham's View.

Arthur Cunningham said he regarded the discussion as a waste of time. They were called there for C.E.A. business, not for Exchange business. The present proposal of the directors was the biggest blunder they had ever made. As exhibitors, they wanted the best they could obtain, and if the best was not to be obtained at the Exchange, then they must go where it was. He was anxious to help the club all he could, but he was quite sure that to make drastic proposals of this sort would not help either the club or the trade. Personally, he thought the time was coming when there wouldn't be any trade shows in the present sense, because exhibitors would merely go to the renter and see any film they wished to see on his premises.

The matter then dropped.

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Bristol Arranges Film Week Function

Branch Disapproves of Tax Campaign Methods—Provident Fund Scheme Discussed—Auditors Elected

(From our Bristol Correspondent.)

SEVERAL important matters were discussed at the monthly meeting of the Bristol and West of England Branch of the C.E.A., held on December 18, over which the branch chairman, G. Rees, presided. The Chairman, before starting the business of the meeting, referred to the death of Tom Channing, a late member and one-time secretary of that branch, and moved that a letter of condolence be sent to Mrs. Channing and family. The members signified their agreement by standing in silence for a moment.

A British Film Week Lunch.

Correspondence from the British National Film League regarding various matters connected with the British Film Week was read and discussed. The Chairman said they had all agreed to pay the five per cent., and they should do this as soon as possible, as the money should be available at least a month before the date of the Film Week.

G. H. Blackburn suggested that the Film League should send out a specially designed series of blocks for heading advertisements in the newspapers. Some of these could include a portrait of the Prince of Wales, the national flag, etc.

The Chairman thought it would be a good idea if they could get down a couple of British film artistes. They could also arrange a dinner or luncheon, and invite the Lord Mayor and other leading people.

The Secretary said they had already fixed up with the Rotary Club. They could reply to Mr. Walker's letter saying that they were arranging a function in Bristol. They could hold a lunch in Bristol a week before the date of the local Film Week, and invite the Lord Mayor and other local people of importance. Whatever publicity they obtained through it the public would still have in mind when the Film Week came round.

The meeting adopted this proposal, and it was arranged that the committee already appointed to deal with Film Week matters should undertake the arrangements for the luncheon.

G. K. Allen said he thought it would be a good idea to find out what British films were being shown in their area during the Film Week, and to try to get some of the artistes appearing in them to pay a visit during the week. It was decided to send this suggestion, and also that of Mr. Blackburn's regarding advertisement headings, to the British Film League.

The Provident Fund.

A letter was read from the general secretary enclosing the draft rules of the proposed Provident Fund, and asking for the views of the branch upon the subject. The Chairman said that personally he did not think the scheme met their requirements. The idea first of all was to form a Benevolent and not a Provident Fund. He thought they should create a fund from which any member in need should be able to get relief, or in the case of a member's death, from which his family, if in need, could be helped. The present scheme emanated from the Joint Committee, and it was for members to decide whether they would give it their approval or not.

G. H. Blackburn said he did not see how they could do that until they knew more about it.

A. B. Atkinson said they had only a rough idea of the proposed scheme, and there was scarcely time to discuss it at that meeting. He suggested that they waited until all the members had full particulars before they passed any opinion on the matter one way or another.

On the proposal of G. H. Blackburn, seconded by H. Tomkins, it was decided to ask that copies of the draft rules should be circulated amongst the members.

Tax Campaign Methods Disapproved.

The Secretary said that the day after the election he had received a letter from the Entertainments Tax Abolition League, with sheets attached giving the results of the questionnaire sent out with reference to the abolition of the tax among the Parliamentary candidates in that district. The letter went on to say that in every case of a definite pledge sets of lantern slides had been sent direct to the agent of the candidate for distribution amongst the houses of amusement in the constituency concerned.

The Chairman said the action of the League was rather unfortunate. If the results of their efforts would bring about the abolition of the tax, then good luck to them, but personally he did not think they would. It had been put to him that in the methods adopted by the Tax League there was too much overlapping. People got "fed up" with the subject. He thought that in the last campaign much better methods were adopted, and when Mr. Justin, their Tax League representative, returned his attention should be called to the matter.

Several members thought that the branch should make a complaint regarding the way in which the campaign was carried out. The Chairman said that the view of the branch was that the Tax Abolition Campaign for the General Election had been badly worked by the League. There was not the necessary cohesion. He said emphatically that they had not done the job properly.

It was decided that the branch should send an expression of disappointment at the result of the campaign, and at the same time suggest that the question should be tackled with more co-ordination with the provincial branches.

Hospital Fund Collections.

A letter was read from the Lord Mayor's Hospital Fund Committee, stating that a resolution had been passed thanking the managers of the places of amusement in the city for their services in taking collections for the fund. The total amount collected in all the entertainment houses—including theatres and music halls—was £690. The Lord Mayor suggested that during the year each kinema should give the whole of the takings of one performance to the fund, besides taking the usual collections from patrons.

The meeting agreed that it was impossible to grant this request, but decided to send a reply to the effect that if the necessary licence could be granted for a Sunday evening performance exhibitors were prepared to open and to give all receipts, less expenses, to the Hospital Fund.

Election of Auditors.

The meeting elected H. Tomkins and G. H. Blackburn as auditors. The Secretary said he was sending nomination papers to each member in readiness for the election of officers at the annual meeting next month.

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The House of Granger

presents

CLIVE BROOK

Supported by Warwick Ward,
Annette Benson, Fred Rains,
and NINA VANNA in the

GRANGER-COMMONWEALTH PRODUCTION

"The Money Habit"

From the Story by Paul Potter.
Produced by WALTER NIEBUHR.
Length 6,200 ft. approx. "U" Certificate
Released April 14th, 1924.
At

The New Gallery Kinema, London, W.

On TUESDAY, JANUARY 1st, 1924, at 11-15 a.m.

PROVINCIAL TRADE SHOWS:

MANCHESTER, Theatre Royal, Peter Street,
Tuesday, January 1st, at 11-15 a.m.
LEEDS, Majestic Cinema, City Square,
Tuesday, January 1st, at 11 a.m.
LEEDS, Cinema Exchange, Tuesday, January 1st, at 2-15 p.m.
SHEFFIELD, Cinema House, Fargate,
Wednesday, January 2nd, at 11 a.m.
BIRMINGHAM, Scala Theatre, Smallbrook Street,
Wednesday, January 2nd, at 11 a.m.
LIVERPOOL, Futurist, Lime Street,
Wednesday, January 2nd, at 11 a.m.
NEWCASTLE, Empire Cinema, Grainger Street West,
Thursday, January 3rd, at 11-15 a.m.
CARDIFF, Cardiff Cinema, Queen Street,
Friday, January 4th, at 11-30 a.m.
NOTTINGHAM, Elite Picture Theatre,
Friday, January 4th, at 11 a.m.
GLASGOW, Cranston's Picture House,
Thursday, January 10th, at 11 a.m.

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Scene from "Prodigal Daughters," to be trade shown by Famous-Lasky at the New Gallery, Regent Street, next Friday.

A FILM that should prove of great interest to this generation is the Granger-Commonwealth production, "The Money Habit," which is to be trade shown at the New Gallery Kinema, Regent Street, W., on January 1, at 11-15 a.m. It is a vivid portrayal of the wild, reckless youth and foolish extravagance of those who have, or think they have, money to burn. But it shows, too, the retribution that swiftly and inevitably follows. Gorgeous settings and sound acting contribute to make a picture that is faithfully portrayed of society life to-day. Clive Brook, one of our handsomest and most gifted actors, who will be remembered for his fine performances recently in "Woman to Woman" and "This Freedom," is the star. The supporting cast includes Nina Vanna, Fred Rains, Annette Benson, and Warwick Ward. Walter Niebuhr produced the film from Alicia Ramsay's adaptation of Paul Potter's story.

European's New Serial.

European Motion Picture Company will trade show in their private Theatre on Tuesday and Wednesday, January 8 and 9, at 11 a.m. and 2-30 p.m. each day, the first three episodes of a new Universal chapter play, "Beasts of Paradise," starring Wm. Desmond and Eileen Sedgwick. Briefly, the story deals with the adventures of a young couple who try to discover the exact locality of a ship which has been lost at sea during the war, and which contained a consignment of Government gold worth five million dollars. Plot and counterplot to secure the gold lead, it is said, to hair-raising adventures. "Beasts of Paradise" received high praise from the American Press, including the "Motion Picture News," which described the serial as a "First-class moving serial; interest always at high pitch; plenty of action; hair-raising stunts." Whilst the "Film Daily" says: "Serial fans are in for fifteen episodes of thrills, romance and excitement, laid against colourful backgrounds. There is plenty of punch and excitement in each episode.

William Desmond and Eileen Sedgwick in "Beasts of Paradise," a forthcoming Universal Serial.

Round the L

Activities and Projects

"Why Worry?"

In order to give exhibitors an opportunity of starting 1924 happy, W. & F. have arranged to show the latest Harold Lloyd film, "Why Worry?" on January 1, at the New Oxford Theatre, at 3 p.m. Harold Lloyd has a very high place among the popular screen stars at the present time, so that exhibitors who start their year well by laughing at the new Lloyd will probably achieve prosperity when they show it. It is all about one of those revolutions that explode every once in a while in South America, and that means there is a full measure of romance and adventure, of thrills and suspense.

Further Vitagraph Pictures.

Following "The Leavenworth Case," Vitagraph will trade show "The Man from Brodney's," a spectacular David Smith production, with an all-star cast, including J. Warren Kerrigan, Miss Du Pont, Wanda Hawley, and Alice Calhoun. The date fixed for this is January 18—New Gallery, 11 a.m. On January 22 Vitagraph will screen "Loyal Lives" at the Shaftesbury Pavilion, at 11 a.m. "Loyal Lives" is based on the life of a postal servant, and incidentally expresses the loyalty of such men to their worthy service. Mary Carr is in the cast.

"The Great Turf Mystery" Trade Show.

The new Walter West production, entitled "The Great Turf Mystery," will be trade shown at the Scala Theatre on Thursday, January 3, by Butcher's Film Service. The story is an original one written directly for the screen by J. Bertram Brown. Violet Hopson heads the cast, with James Knight, Warwick Ward and Marjorie Benson in supporting rôles. Although racing is introduced, the main theme of the story concerns a baffling murder mystery—a mystery which a servant in the house of the heroine helps to solve. Charming country-house scenes are introduced and some fine thrills are supplied by the racing.

"The Country Kid.":

"The Country Kid," the new Warner Brothers' Screen Classic, which is to be trade shown by F.B.O. at the Shaftesbury Pavilion on Tuesday, January 1, contains an exceptional combination of juvenile talent, under the direction of William Beaudine. Wesley Barry, the star, is supported by Spec O'Donnell and Baby Bruce Guerin, aged eleven and four years respectively. Both won their spurs in previous pictures and were engaged by Warner Brothers by reason of their brilliant

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ondon Trade.

of the Renting Houses.

abilities. Baby Bruce Guerin surprised the film world with his clever work in "Brass," and Spec. O'Donnell was discovered in quite an accidental manner during the production of "Main Street." As the unmanageable orphans, these children put up a performance which will render "The Country Kid" an extremely popular and attractive offering. Helen Jerome Eddy and George Nichols are among the interpreters of the grown-up rôle.

Reginald Denny Greets "The New Leather Pushers."

Reginald Denny, the Lancashire hero of that most famous set of short features, "The Leather Pushers," has been temporarily laid aside through an accident sustained in a motor-car smash-up. After an exhaustive search, Carl Laemmle has been able to secure a successor to Denny in the part of "Kid" Roberts, for the fourth series of H. C. Witwer's stories, in the person of Billy Sullivan, a nephew of the famous J. L. Sullivan. When the studio folks took up a home projector and miniature screen to Denny's bedroom, just to show the invalid how Sullivan, his successor, was doing, the former "Leather Pushers" hero wired Carl Laemmle: "I want to express my heartiest approval of the new hero of 'The Leather Pushers,' and I congratulate you on signing the best man for the rôle. To-day the boys hung a screen in my bedroom and showed me 'That Kid from Madrid.' That boy shows he is the son of Jerry Sullivan and the nephew of John L. Sullivan, and, to my way of thinking, he is the best lightning light-weight the screen has ever seen. Every 'fan' will like his personality, and I am glad to hand over my fighting rôle to the new Kid Roberts."

Cancellation.

W. & F. announce that the trade shows of "Broadway Gold" and "The Unknown Purple," on January 29 and 30, have been temporarily held over. The new dates will be announced shortly. "The White Shadow" and second Betty Compson picture will be shown at the New Oxford Theatre at 3 p.m. on January 30, instead of January 25.

Trade Show of "Rosita."

"Rosita," the Mary Pickford picture which has received such high praise in the country of its origin, is to be seen in London on January 3, when it is to be shown to the trade at the Alhambra at 11 a.m. In view of the furore which this picture has created, there will doubtless be a huge crowd present to view this great production of Ernest Lubitsch. Mary Pickford has the part of a street dancer who wins the favour of the King of Spain, and presents a character much more mature than those with which she won her popularity. For its photography and its delightful long shots, as well as its marvellous handling of huge crowds, this picture is really remarkable, and exhibitors will do well to make this trade show a fixture which cannot be set aside.

"Prodigal Daughters."

The story of two ultra-modern girls who rebelled against the laws of convention, but who were eventually brought to see the error of their ways, "Prodigal Daughters," Gloria Swanson's new Paramount vehicle, is taken from Joseph Hocking's novel

Captain Bruce Bairnsfather, whose "Old Bill Through the Ages" is one of the big 1924 pictures from Ideal Films.

of the same name. Though certain changes have been made in the rendering of the story, the central idea has been strictly adhered to. Ralph Graves is the leading man, and Vera Reynolds, Theodore Roberts, Charles Clary, and Louise Dresser appear in the supporting cast. Both settings and gowns, particularly the dresses worn by Miss Swanson, are said to be most lavish. The production, which was directed by Sam Wood, will be trade shown by Famous-Lasky on Tuesday, January 1, at the New Gallery Kinema at 11 a.m.

Carlyle Blackwell's Plans.

Carlyle Blackwell is now planning on making no less than two pictures in the New Year. It has already been announced about his Arabian picture; the other one will deal with life in India. Mr. Blackwell has already sailed for India, and will return after an absence of two months. The reason for this journey is to get details for local colour, and the manner and mode of life in India. It is hoped to give some interesting details regarding Mr. Blackwell's plans after the holidays.

Clive Brook and Nina Vanna in "The Money Habit," to be trade shown at the New Gallery on Tuesday next.

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Trade in the Yorkshire Territory.

Leeds Trade and C.E.A. Visit—Baits for Patrons—The Exchange Meeting—Return of John Briggs—Looking Backward

From Our Leeds Correspondent.

LEEDS is making every preparation to entertain the members of the General Council of the C.E.A. right royally when they visit Leeds for their meeting on Friday, January 11.

Speaking at the December meeting of the Leeds Branch of the C.E.A. last Thursday week, the Chairman (Mr. T. Herbert Kaye) said the branch had decided to give the delegates a dinner, and also invite them to the trade carnival, which was to be held on the evening of their visit at the Majestic, and also that the cost of this entertainment should be defrayed from the funds of the Association. Now he learnt there was no provision in the constitution of the Association whereby the funds could be devoted to the purpose of entertaining members.

It seemed, therefore, that they would have to raise subscriptions amongst themselves for the purpose, or else ask the General Council to come and give them nothing, which seemed very Scotch. (Laughter.) He estimated the expenses of the entertainment suggested would run to about £60. They proposed to invite the Lord Mayor and the Chief Constable of Leeds, and also the chairman of the West Riding County Council.

It was decided that the chairman, Arthur Cunningham, Leonard Denham, J. F. Tidswell, J. Smith, and the secretary should constitute a sub-committee for the purpose of arranging for the entertainment of the General Council, and some £30 was at once subscribed in the room for the purpose.

Summer Trips as Baits for Patrons.

Another interesting little matter was mentioned at the meeting. The Secretary (Mr. E. M. Rush) drew attention to a card issued by the Grosvenor Picture House, Camp Road, Leeds, which was being run on co-operative lines, and offering as an inducement to patrons free social evenings and summer trips. The matter, it was stated, had been brought to the attention of the Chief Constable, and no doubt would be taken up by the Watch Committee, because under the local by-laws it was an illegal practice.

The Cinema Exchange Meeting.

The fifth ordinary general meeting of the Yorkshire Kinema Exchange, Ltd., at the Exchange last week, was remarkable in many respects. It opened with all the elements of "a certain liveliness," to say the least of it, and it ended quiet and peacefully and with a note of good feeling, the like of which has not been experienced for some long time. The next most remarkable feature was the part taken in the discussion by such old stalwarts of the trade as Arthur Cunningham, John Lambert, and John Briggs, all of whom were put on the directorate of the Exchange.

The Man Who Came Back.

The return of John Briggs to the arena of trade politics is a notable incident to wind up the year with. I'm sure everybody—whether they agree with him on certain questions or not—welcomed his reappearance. He has been missed in the trade for a few years, but his sage counsel, advice, and experience on trade matters will, it is hoped, be again at the trade's disposal.

A Backward Glance.

The year 1923 is fast petering out, and looking back on it no one will be sorry, for it has not been a good year. The prospects for 1924 are not too bright, but there is an optimistic feeling abroad that the conditions cannot be worse than in the year just ending, but that they can easily be a good deal better. May it be so! Here's a bright and prosperous New Year to all my readers in the trade.

DEPRESSION PASSING IN BARROW

FROM OUR OWN CORRESPONDENT

A FINE Christmas came to kinema managers in Barrow by the announcement that Messrs. Vickers had received the orders for three large ships, as well as 70 locomotive boilers, while the steelworks obtained an order for 10,000 tons of steel rails for the L.M. & S. Railway Company. There are now no less than nine ships, including four liners, to build at Barrow, and the New Year opens much more brightly than any during the last four years. About 5,000 more men will be back at work soon, and what this means to the kinemas can be readily understood. It is felt that the depression in Barrow and district is now passing.

An amusing incident over the Palladium picture theatre occurred at Millom Magistrates Court the other day. Mr. Steve Roberts had his licence renewed for the Palladium, and when the clerk pointed out that two bondsmen would be required, whereas Mr. Roberts had only produced one, the latter, on the clerk's suggestion, looked round the court for a volunteer. A lighthouse keeper at once came forward, and when the clerk read over the bond, which, amongst the usual formalities, required the gentleman to stand for £10 for security, the latter hesitated over assuming the responsibility. The superintendent told him he would have the right of walking into the Palladium and sitting down any time he liked, and the voluntary bondsman remarked: "Oh, very well then," and the formality was duly complied with.

A musical prologue was produced at the Millom Palladium by local talent prior to the screening of "Peg o' my Heart." Mr. Roberts, the manager, wrote and produced the sketch which proved a big attraction.

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Kinema Activities in Liverpool Area

Educational Film Enthusiast—A Picture Theatre in the Market—Presentation to "Allied" Manager—Kinemas Converted to Other Uses

From our Liverpool Correspondent

So much was Mr. J. W. Watson impressed with the possibilities of the film as an educational medium that some time ago he resigned the position of headmaster, which he had held under the Liverpool Education Committee for some time, and founded the Educational Kinema Agency, to the interests of which he now devotes his whole business attention. In the course of a chat the other day he described how, while pursuing his teaching career, he organised a scheme whereby, at twenty kinemas in different parts of the city, after school hours, special performances were given at which special educational films were screened. The well-known firm of Granger's were largely instrumental in carrying out the scheme. Mr. Watson now makes a speciality of lecturing in private schools with the aid of kinematography. He tells me that he has received valuable assistance from many renting houses in his educational work, being, in many cases, conceded preferential terms in connection with the hire of films suitable for the work he has in hand. Exhibitors, too, have shown practical sympathy with the movement by granting reduced prices of admission to school children to view pictures of educational interest. Particularly was this the case recently when ten thousand Liverpool juveniles were admitted to the Trocadero (Camden Street) at a cheap rate to witness the film "Hunting Big Game." "Gradually," says Mr. Watson, "the possibilities of his scheme are being increasingly recognised in all parts of Lancashire and various Educational Committees are beginning to take something more than a merely passing interest in it.

Graphic Kinema in the Market.

The Graphic Kinema, in the West Derby Road area of the city, was, by order of the liquidator, offered for sale by auction on Tuesday, the 18th inst., by Messrs. Branch, Leete and Evans. The Graphic is, practically speaking, a new building. It was built in 1922 by Messrs. Wm. Tomkinson and Company, of Liverpool, has a frontage on to Boaler Street, and is capable of accommodating over six hundred persons. Together with the up-to-date interior appointments, the building was offered in one lot, in the presence of a considerable attendance, amongst whom were many members of the kinema industry. At £3,750, however, the offer was withdrawn. The fittings were afterwards disposed of in separate lots, and, in the total, realised about £500.

Another "Wolves' Howl."

Arrangements have now been completed for the local "Wolves' Howl," which is described in the preliminary announcement as "the greatest carnival ever held in Liverpool." The event will take place in the Midland Adelphi Hotel on Friday, January 11; dancing will be on the "non-stop" plan from eight p.m. to three a.m.; and valuable prizes will be awarded for the best fancy and original costumes. The entire proceeds will be devoted to the V. A. Benevolent Fund. The hon. organising secretary is popular Mr. Wilf. B. Rawson, who is a particularly familiar figure in film-renting circles on the Merseyside.

New European Serial.

Mr. Arthur Sydney, Liverpool manager for the European Motion Picture Company, has sufficiently recovered from his recent indisposition to be able to resume business. He tells me that the "Merry-Go-Round" has been booked for a week's run early in the New Year, at the Futurist, and, as there will be no trade show locally of the film, any further bookings of the production are being withheld until exhibitors have had an opportunity of attending its presentation at the Futurist and judging of its merits. "Beasts of Paradise," a serial of which European had a trade show at the Scala last week, is a film with which already the local staff of the European Company have had a busy time.

Exchange Trade Shows.

So far there has not been anything like the patronage of the Kinema Exchange for trade show purposes that was confidently anticipated from the recent substantial reductions in charges for these events, and the executive of the Exchange again desires to direct the attention of exhibitors to the admirable facilities offered for holding private views of films at the establishment.

Local Showmen to Attend London Show.

I understand that several Merseyside exhibitors have signified their intention of attending the trade show at the Alhambra, London, on Thursday, January 3, of "Rosita" (featuring Mary Pickford), which is being handled by Allied Artists Corporation. This film will be available for public presentation hereabouts in a few months' time.

Presentation to Tom Griffin.

To mark the esteem and respect in which the Liverpool staff of Allied Artists hold the manager, Mr. Tom Griffin, they presented him, as a Christmas gift, with a handsome pair of gold sleeve links, artistically engraved with his monogram.

From Kinema to Reading Room.

Formerly a sub-post office, and more recently a kinema, a spacious building at the corner of Collingwood Street and Scotland Road, at the north end of Liverpool, has been converted into a reading room, which was opened last week. It was peculiarly appropriate that Mr. T. P. O'Connor, M.P. for the Scotland Division of Liverpool, and chief of the Board of Film Censors, should have undertaken to perform the opening ceremony, but he was prevented by an attack of rheumatism from fulfilling the engagement.

Converted to Dancing Hall.

Another Liverpool establishment with kinema associations is a roomy hall in Heald Street, Garston. Originally it was conducted as a skating rink, afterwards it was a popular picture-drome, and now, under the name of the Winter Gardens, it has blossomed forth as an up-to-date dancing hall.

Quintin Watt, proprietor, and James Watt, manager of the Picture House, Dalmellington, were fined £5 and £2 respectively at Ayr on Saturday for admitting a number of persons to the picture house without having the proper entertainment stamp on the admission tickets.

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Leeds Exchange Trade Shows

Proposed New Rule Withdrawn

From our Leeds Correspondent

WHAT was expected to be a very lively fifth ordinary general meeting of the Yorkshire Kinema Trade Exchange, Ltd., held in the Exchange Trade Theatre last Thursday week, Mr. G. F. Lund presiding over a large attendance, passed off very quietly and good business was done.

On the motion of Mr. H. A. Whincup, seconded by J. F. Martin, the report and balance sheet were adopted.

Mr. T. Herbert Kaye inquired how it was that the amount written off for depreciation was £312 for the year, as against only £160 in the previous year, and the Chairman replied that the directors, instead of depreciating their assets 2½ per cent., had depreciated them 5 per cent. They considered it a sound policy.

Mr. Horner said he noticed that their furnishings and fittings were down in the balance sheet at £6,270. It was obvious that they were not worth that.

The Chairman replied that they had only a ten years' lease of the premises, and it was not likely that in that space of time they could fully depreciate their assets. That was one reason why they considered it wise to depreciate as much as possible this year.

Mr. Horner inquired if there was any likelihood of a further renewal of the lease five years hence, and the Chairman replied that it was impossible to say. They had no further option.

J. Mackenzie said he noticed the trade show receipts were down by about £900 on the previous year, and he asked if this was due to a decrease in the number of trade shows held or to the lower prices charged for them. He wondered whether the object of increasing the amount paid on repairs and renewals by £111, depreciation by £156, and wiping out the whole of the preliminary expenses of £180 had been done to enable the directors to issue the scare report they had all received.

The Chairman said that they had charged 2s. 6d. less per reel for trade shows than they formerly did, but had they charged at the old rate the trade show receipts would have been £1,949 instead of £1,624, and there would still have been a decrease on the year of roughly £700, and one of over £1,000 as compared with two years ago. There was no ulterior motive in the action of the Board in wiping out the whole of the preliminary expenses. It had been done with the object of submitting a more honest balance sheet and one more likely to bear fruit in the future.

Mr. John Briggs's View.

John Briggs inquired if the directors had considered the effect of the decreased charge for trade shows. He was not convinced that the only way to make the concern financially stable and sound was to punish those who desired to remain members of the club. No analysis of the accounts and no examination of the report could have any value at all as constructive criticism unless they bore in mind the facts which led to the establishment of the Exchange. They ought to bear in mind that the Exchange was established with a twofold object, firstly and chiefly to provide trade theatre facilities for trade showing films, and to provide a place in which renters and exhibitors could meet to transact their business with business dignity, to do away with kerbstone renting and saloon bar discussions.

So far from the social side of the concern dominating the business side, there could be no doubt that the trade theatre side of the concern should dominate the club or social side. He considered 12s. 6d. per reel in the circumstances was too small a charge for the renters to pay for the use of that establishment for the purpose of trade shows. There had never been any justification for the reduction. If it was impossible to make the concern pay because of the provision of social facilities, which were costing too much, then it was up to the directors to use the rooms and conveniences now employed for social purposes for more profitable ones.

The idea that the social side should dominate the concern had been carried to such an extent that they had frequently had members saying in public meetings that the company existed not to make a profit, and that so long as the club members were enjoying themselves the shareholders should be satisfied. It was time that they revised their attitude on this matter.

An Analysis of Accounts.

The accounts told them that they had stock on hand at the beginning of the period under review worth about £110, and that the receipts from those departments had been £2,764, making a total of £2,876, while the purchases totalled £2,262, leaving a balance of about £530. If they added to this the receipts of £201 from billiards, £71 from the telephone, and £15 from dominoes and cards, they got a total of £824 from the club. The actual running costs of the whole concern were £3,400 roughly. If they allowed a sum of £20 per week, or £1,000 a year, as the actual amount incurred in running the trade theatre for the business side of the concern, they got an actual cost of running the club and the social side of £2,400, which, on the year's receipts, left them with a deficiency on that side of £1,576.

Increased subscriptions had brought in about £965, and even allocating the whole of that amount to the credit of the social side, there was a loss of £600 a year on the club as a club. He hoped the directors would see to it that every department of the concern in the future paid its own way. (Applause.)

An Amazing Thing.

The Chairman said that all the difficulties mentioned had been considered by the Board from time to time. It was their experience that if they tried to legislate for one side of the club they found themselves immediately up against the other. To him the amazing thing was that they could find gentlemen at all willing to occupy seats on the Board. It was almost an ignominy to occupy a seat on the Board. The directors received from time to time the most insulting innuendoes and remarks. They did not get the support from all sections that they ought to receive, and the criticism they got was invariably destructive and never helped them. (Applause.)

Arthur Cunningham drew attention to the fact that the billiard room, the finest room in the place, was bringing in only a revenue of about £200 a year, and in his opinion it was time that something was done with that department. He ventured to say that there wasn't a man on the Board of Directors who would run that concern as it now was another week. What they were losing on the swings they were trying to get back on the roundabouts, and it wasn't coming off.

Serious and Crucial Position.

The Chairman said they had long since come to the conclusion that the billiard room was a losing proposition. They had ideas

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IRISH FILM CENSOR AT WORK

NEW ACT COMES INTO FORCE ON JANUARY 16

THE Irish Film Censorship Act comes into force on January 16, on and from which date all pictures publicly exhibited in the Irish Free State must bear the certificate of the Censor, Mr. J. P. Montgomery.

Meanwhile, the Censor is carrying out the duties of his office in a more or less unofficial way. He attends all trade shows held in Dublin, and, having seen the pictures exhibited, he informs the representatives of the trade whether he objects to any part or the whole of a picture, or of the titles contained in the picture.

In the case of pictures which are not given a trade show in Dublin, arrangements are made by the houses to give them a run in presence of the Censor before they are publicly exhibited, and if he objects to any portions of a picture they are deleted.

By the time the Act comes into force the Censor will be installed in his official office in premises at Dame Street which were formerly a picture house. This will be used as a bonded stores for films, and the various pictures will be thrown on the screen there for the Censor to see before they are publicly exhibited.

From January 16 the Censor will issue certificates for all pictures which he deems suitable for public exhibition and if pictures other than those bearing his certificate are exhibited in the Free State, the owners of the houses in which they are shown will leave themselves open to heavy penalties should they contain any objectionable features.

MATHESON LANG ON THE SCREEN VERSION OF "THE BAD MAN"

ON Wednesday, December 19, in Birmingham, where Matheson Lang and his company are playing, the star and his cast witnessed a private screen presentation of "The Bad Man," the play which Mr. Lang has done so much to popularise on the speaking stage.

Mr. Lang is reported to have expressed enthusiasm over the screen version, declaring that Holbrook Blinn, who is the screen portrayer of Mr. Lang's stage rôle, was in every way excellent in the rôle of the Bad Man. He also paid a tribute to the splendid manner in which the picture has been cast, and to Edwin Carewe's very fine production. The distinguished star pays a tribute to the powers of the screen by pointing out instances where the screen version excels the stage presentation, due to the greater possibilities of the camera, as compared with the limited field of the stage.

As the screening progressed, and as each one of the members of Mr. Lang's company witnessed his counterpart in the various rôles in the picture, their appreciation was expressed by applause.

First National are presenting "The Bad Man" in *premiere* runs in Birmingham, Bristol, Cardiff, Leeds, Glasgow, Liverpool, Mancester, and Newcastle, in addition to London. The general release date is set for February 18.

LEEDS EXCHANGE TRADE SHOWS—*Continued*

on the subject of improving it, but whether they would come to anything he could not say. They considered that they had arrived at a position when liquidation might be the only outcome. They realised they had come to a serious and crucial position in the history of the company. They had still nearly five years to run of their lease, and all shareholders must realise that that was a business concern. He pointed out that out of £6,900 shares, 4,499 were held by 60 members and 40 companies, most of whom took no interest whatever in the concern. In other words, two-thirds of the capital invested belonged to people who took no sort of interest in the Exchange. So much interest had been taken in that annual meeting that not a single nomination had been received for the four vacancies which occurred on the Board of Directors. The wrong spirit was prevailing, and he had frequently heard expressions from members that the place ought to be shut up.

New Directors.

The meeting proceeded to the appointment of the new directors, and of those who were retiring the Chairman and Booth Grainge yielded to the wishes of the meeting and consented to remain on the Board, a decision which was greeted with prolonged applause.

John Briggs then nominated Councillor John Lambert and Arthur Cunningham to fill the remaining vacancies, and this again met with the wholehearted approval of the meeting.

It was announced that G. W. Knapton had since resigned his seat owing to indisposition, and with the unanimous approval of the meeting John Briggs was elected to fill this vacancy.

William Clayton was reappointed auditor at a fee of £30.

Trade Show By-law Withdrawn.

The next business on the agenda was consideration of the new by-law proposed by the directors in order to deal with the trade show question. This was as follows:

> All members of the Club shall, not later than the 7th day of January in each year, sign an undertaking in such form as may be prescribed by the committee that they will not, between the date of signing and the 7th day of January in the following year, hold or attend any trade show whatsoever in the city of Leeds except at the Yorkshire Cinema Trade Exchange Club. Each new member shall sign a like undertaking not later than seven days after his election, and shall not be admitted to the privileges of the Club or be deemed to be a member thereof until he has signed such undertaking. Any member who shall fail to sign any undertaking hereby required to be signed by him, or who, having so signed, shall commit any breach of the terms of such undertaking, shall immediately cease to be a member of the Club, but shall remain liable for payment of his subscription for the current year if not already paid.

It was quite apparent that there was tremendous opposition to this proposal, and immediately it had been read Councillor Lambert moved that in view of the cordial relationships which had been manifested at the meeting, consideration of this matter be adjourned until the new Board had had an opportunity of considering the whole matter.

Mr. Jesson seconded.

A further amendment was moved by Saul Harrison that in view of the position forced upon them by the directors, and the strong feeling which existed in the club, the matter should be discussed, and a still further amendment was moved by F. Cox (Pudsey) that the proposed new by-law be withdrawn. This was strongly supported in several quarters, and eventually the Chairman announced that the directors would withdraw the proposal altogether on the understanding that the position would be discussed by the new directors.

This met with the wholehearted approval of the meeting, and the other amendments were withdrawn.

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RALPH PUGH RETURNS TO THE ATTACK

FURTHER DEFENCE OF FIRST NATIONAL CONTRACT

To the Editor of the FILM RENTER.

SIR,—In my letter to you, which appeared in your issue of the 8th inst., I stated in effect that you had no right, in my opinion, to place our franchise contracts in the same category as block booking as it is understood in the trade.

I gave three reasons for my opinion. In your issue of the 15th you chose to confine your reply and further criticisms to the question of prices.

Again you appear to me to be more concerned with copy than with facts. I maintain you are misleading your readers if you do not take the trouble to ascertain the circumstances under which each of our franchise contracts has been taken. You, surely, have no right to insinuate that our franchise contracts are fraught with all the evils associated with the words "block booking" when for the asking you could have ascertained facts which make your insinuation at once ridiculous and unjust.

The facts are that certain of our customers have been invited to secure whatever portion of our 1924 product they wished. About eighty of them accepted. Therefore, about 96 per cent. of our current customers have *declined*, and will not have another opportunity until the time comes to offer our 1925 product; when we intend to follow exactly the same procedure. I repeat that you are in no position to judge as to whether these eighty contracts are or are not injurious to the trade generally and to the exhibitors who signed them, particularly without details as to:

(*a*) The number of pictures booked;
(*b*) The local conditions in the zone in which the house is situated;
(*c*) The experiences which the customers have had previously with First National pictures.

This information you can only obtain either from our customers or ourselves. When you have taken the trouble to obtain it you will be able to assure your readers that there are big differences between our franchise contracts and block booking, as we understand it.

On the question of our prices you not only repeat your previous statements, but "add insult to injury" by writing an article entitled "Cheap Pictures," in which, by insinuation, First National are accused as the most "prominent" in selling pictures which "fail to attract the public," and directly accused of selling pictures at "literally knock-out prices" and which "are thrown away for little more than a tenth" of what they are worth.

I emphatically refute these statements in detail and in their entirety. Our success is not due entirely to the satisfaction of our customers. It is due equally as much to the manner in which we have considered and protected the interests of producers who are allied with First National of America. Therefore, it is impossible to allow statements so damaging to remain longer unproven. You suggest that I may "like" you to publish evidence of our "giving films away." I would not only like it—I demand it, and if, as I believe, you cannot provide the evidence in detail, you will no doubt withdraw your accusations and apologise for having made them.

In reading your tirade against First National I am impressed with your insistence upon justice to the British picture. I have every desire to encourage British productions, but you cannot help one cause by injuring another and still do good work for both. You are not even "partial." For instance, in the same issue in which you attack our franchise contracts you commend another renter for shrewdness and common sense for suggesting that "manufacturing big pictures without an assured outlet must rapidly become a thing of the past." The very thing we aim to assure by our franchise contract is all right for a renter of British pictures, but not for us.

If, in order to assist the British producers, you wish to trump up a case against American concerns, and especially First National, you are surely doing the greatest disservice both to British pictures and to the trade generally. We admit to very keen and unrelenting competition. But this is perfectly legitimate and wholesome; and I think you would be doing the cause of British pictures greater service if you drew attention to this fact and helped them to meet the competition, instead of carelessly misrepresenting our methods.

In order that there may be no misunderstanding, I call upon you either to prove or to withdraw, with apologies, the following statements:

(1) That First National are, or even have been, engaged in ill-advised price cutting;
(2) That First National are giving films away literally at knock-out prices;
(3) That our First National films are being thrown away for little more than a tenth of the sum they are worth.

Yours very truly,
RALPH J. PUGH, Managing Director.

[*Mr. Pugh's letter reaches us just as we are going to press, and too late for editorial comment, but as we are anxious to do him every justice, we have rushed it in at the last moment. Our readers can rest assured that we shall return to this matter in a subsequent issue.*—ED. FILM RENTER.] ...

FILMING THE GAIETY THEATRE

SCENE FROM "THE INHERITORS"

IF the spirit of Tschaikowsky, who gave the music to Robert Evett's production of "Catharine," which is playing at the Gaiety Theatre, London, had been looking down from the roof on Saturday night, he would have received quite a shock. Just as the last member of the audience left the Gaiety Theatre at 11-30, two heavily-burdened motor cars stole up to the main entrance. In a few moments three giant sunlight arc lamps were fitted on to tripods, the necessary electric spark applied, and hey presto! the front of the theatre was flooded with so wondrous an illumination that it seemed to the spectator like the prelude to a fairy tale. What was really happening was that the Gaiety Theatre management had kindly given permission to the Universal Pictures Corporation (the studio responsible for "The Hunchback of Notre Dame" at the Empire) to shoot certain scenes which will duly take their place in the screen version of Miss I. A. R. Wylie's novel, "The Inheritors." When the "shooting" started only a few strollers-by stopped to look, but in a few minutes a crowd of over a thousand people seemed to spring out from all directions, and it was with some difficulty that the film director, Fred Granville, of "Beloved Vagabond" fame, could accomplish his task. What the onlookers saw was a party of visitors in evening dress emerging from the main entrance of the Gaiety Theatre and departing in strict sequence in such varied vehicles as a taxi, a motor car, and an old-fashioned hansom. Mary Philbin, the brilliant young screen artiste who leapt suddenly into fame by her exquisite performance in "Merry-Go-Round," will play the principal rôle in the screen version of "The Inheritors."

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Trade Movements in the Midlands.

For the Hospitals—Are Sunday Trade Shows Essential?—Matheson Lang in Birmingham—A Stoll Message—Among the Renters

By our Birmingham Correspondent

ALWAYS to the fore when charity calls, the Birmingham and Smethwick kinemas and their patrons have reason to be proud of their record for the hospitals. The details of this year's Hospital Sunday effort have just been released, and they show a fine aggregate contribution of £1,663 6s. 8d., as compared with £1,598 15s. 9d. in 1922. Of this amount the special evening entertainments at upwards of sixty kinemas produced £1,599 12s. 4d., while collections made at four houses in lieu of special shows amounted to £32 1s. 4d., and donations £31 13s. 0d. For the hospitals alone the trade has raised £8,722 during the past five years.

The Chief Contributors.

As usual, the premier central hall, the Futurist, heads the list with a cheque for £83 9s. 6d., and then comes the city's leading suburban kinemas, Lozells Picture House and the Coronet (Small Heath) with £65 5s. 3d. and £64 15s. 7d. respectively. The latter's rival, the Grange, sent £60, while the other two city houses, the Scala Theatre, and New Street Picture House sent £54 15s. 6d. and £53 13s. 9d. respectively. Other leading contributions were: Coliseum (Saltley), £45; Broadway Cinema, £44 15s.; Villa Cross Picture House, £42 11s. 6d.; Metropole Theatre, £42 6s. 8d.; Winson Green Picture House, £39 2s. 5d.; Newtown Palace, £35 19s. 6d.; Oak Cinema, £34 18s. 6d.; King's Norton Palace of Varieties, £34 6s. 3d.; Stirchley Empire, £34 4s. 6d.; Green Lane Picture House, £32 2s.; Birmingham Picturedrome, £31 15s. 3d.; Heath Picture House, £31 5s. 2d.; and the Rookery Picture House, £30 10s. The Smethwick Hospital will benefit to the amount of £91 13s., of which Councillor E. Hewitson's kinemas contributed £52 2s. 6d., while the West Bromwich effort realised £30 10s.

Sunday Trade Shows.

When the Birmingham and Midland C.E.A. meet next month they are to discuss the question of Sunday trade shows. A complaint was made at the last meeting that "dead-heads" packed the houses and that week-day screenings were more convenient for exhibitors. On the first question inquiries among renters would tend to prove that exhibitors themselves must largely take the blame. One renter produced concrete evidence of this by showing me the whole of the cards handed in at his last Sunday trade show. Each bore the name of an exhibitor, and yet not 5 per cent. of them were presented by the exhibitor or his manager.

Renters Views.

Three well-known Birmingham renters emphatically declared that they were anxious to abolish Sunday trade shows if exhibitors were agreeable. Their experience during the past year, however, showed that many exhibitors seemed to ignore week-day shows and only attend those held on Sundays. A mandate from the C.E.A. members that they did not desire Sunday trade shows would be heartily welcomed by the renters, who have only held these in the past under the belief that exhibitors preferred them.

Matheson Lang's Visit.

That well-known stage and screen star, Matheson Lang, was in Birmingham last week, and an interesting event took place at the offices of the Associated First National Co. on Tuesday. Mr. Lang and his company accepted the invitation of Mr. C. H. Sanders to a private screening of "The Bad Man," which was formerly produced by them. In the screen version of this play Mr. Lang's rôle is filled by Hobrook Blinn, and at the conclusion of the show Mr. Lang spoke in appreciative terms of the work of this British film actor. As to the production itself, he expressed the belief that the story lost a little of the humour originally associated with the stage version. On the whole, however, it was of a high standard and one which should prove a strong screen attraction.

A Stoll Message.

By the way, Mr. Claude Solomon, of Stoll's was hopeful of arranging for Mr. Matheson Lang to meet a party of exhibitors during his stay at the Prince of Wales Theatre. In a personal message, however, the great actor expressed regret at being unable to accept such an invitation owing to important engagements in connection with his new play. He hoped, however, to be in a position at some future time to make the personal acquaintance of city exhibitors. Mr. Solomon, concluding his letter, asked me to convey through the FILM RENTER his best wishes for the New Year to all Midland exhibitors.

Among the Renters.

Mr. Balcon, of Victory Motion Pictures, states that his trade show of Harold Lloyd's latest feature, "Why Worry!" at the New Street Picture House on January 6 will be followed a few weeks later by the screening of the latest Graham Cutt's production, "The White Shadow," starring Betty Compson. On February 6 he will commence his 1924 W. & F. trade shows at the Futurist.

The latest offering by Mr. Richard Sheridan (Gaumont's) is an Alice Brady feature entitled "Anna Ascends." He is doing good business with this, and also "Glass" (Bebe Daniels). Other strong attractions he is handling include "Food for Scandal" and "A Full House."

Mr. A. E. Wheeler (F.B.O.) will shortly announce trade show details of another Warner Screen Classic in "The Tiger Rose." "Where the North Begins," and the Chaplin reissues, are still being well booked; while his trade show of "Sodom and Gomorrah" produced a good crop of inquiries.

Mr. A. Braithwaite (European) is busy on "Out to Win," a Hoot Gibson special, while the popularity of the first series of Baby Peggy comedies is being extended to the second series, which he is now offering. "Merry-Go-Round" will have a premier run at the Futurist, Birmingham, on January 14.

J. H. Dallmeyer, Ltd., have recently supplied, at the instance of Messrs. J. F. Brockliss, Ltd., two 5.1ins. Series XXI. extra large diameter Projection Lenses for use on the Simplex Projectors installed at the Palladium, Argyle Street, Regent Street, W., and the resultant picture projected is said to be most remarkably good.

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NORMA TALMADGE NOT TO PLAY MARIE ANTOINETTE

FRENCH STAR TO UNDERTAKE ROLE

NORMA TALMADGE, now appearing in "Ashes of Vengeance," is not, after all, to play the part of Marie Antoinette, as invited to do by the French Government in an official film, according to a Los Angeles dispatch to Associated First National Pictures, Limited. While Miss Talmadge and Mr. Joseph M. Schenck are keenly appreciative of the honour conferred upon Miss Talmadge in being invited for this part, the cable states that the distinguished American star believes that since so many of the French people naturally prefer to see a wholly French company in the Versailles picture, and to have the part of Marie Antoinette played by a French star, she appreciates and sympathises with their patriotic point of view, and that of French exhibitors and producers, and has come to the conclusion that the interests of the industry will best be served by the decision she has arrived at not to accept the honour proffered to her by the French Government.

FIRST NATIONAL EXPLOITATION

ON Thursday last a policy was taken out through Lloyds' Underwriters by Horace Judge, the A.F.N. publicity director, underwriting the prize of £500 to be awarded during the engagement of "Ashes of Vengeance," at Marble Arch Pavilion, to the first person who is fortunate enough to catch the famous First National lettered tortoises, shown in Selfridges's window, in such alignment as will spell in order the words "Ashes of Vengeance." During the "Dulcy" engagement there were five tortoises in the same window, which, in proper formation, spelled out "Dulcy." Messrs. Selfridges offered a prize of merchandise to the value of 10s. for every person who, the first time in each case, drew their attention to the "Dulcy" alignment. This prize was won on one or more occasions, and now the First National exploitation department, represented by Mr. George King, in collaboration with Messrs. Selfridge, have, in consideration of the greater difficulty in the formation of "Ashes of Vengeance," increased the prize to £500, now underwritten at Lloyds. The tortoises are daily drawing the attention of large crowds to "Ashes of Vengeance."

FILM VERSION CREATES BOOK DEMAND

IT is an undisputed fact that the filming of a novel, even one without any pretensions to the claim of "best-seller," invariably results in an increased demand for the written version. In the case of the Fox adaptation of "If Winter Comes," although it is the most widely-read novel in years, inquiries for the book have increased enormously since the public exhibition of the picture.

Evidence of this is contained in the following extract from a recent issue of the "Morning Post," under the above heading: "The effect of filming on the fortunes of a book finds illustration in the experience of a public librarian in a very poor district of London. He procured copies of 'If Winter Comes' immediately after its publication, and even when the boom was at its height the demand for the book among his readers was not remarkable. Since the film version has been exhibited in the neighbourhood, however, almost every borrower seems anxious to read the original."

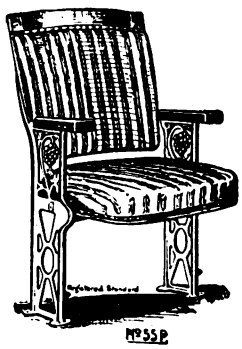
FORTHCOMING PRODUCTIONS

FIRST NATIONAL TO PRODUCE "BIRD OF PARADISE"

"THE BIRD OF PARADISE," Richard Walton Tully's Hawaiian love drama, which in stage form has achieved a success seldom equalled in the history of American plays, is going into production for Associated First National immediately on the completion of Rex Beach's "Flowing Gold," on which Mr. Tully is now occupied. The picture will be made in the Hawaiian Islands, with which Tully is thoroughly familiar. The picture is set for release in mid-autumn, 1924.

FILM RECORD OF LLOYD GEORGE'S TOUR

WHEN Mr. Lloyd George left America he took with him a complete film record of his American tour. It was presented by the International News Corporation, associated with Universal Pictures, and "covered" Lloyd George from the minute of his arrival in America until his departure. Prior to his departure for England there was a private showing of the film in his suite in the New Willard Hotel in Washington. Dame Lloyd George and Miss Megan Lloyd George were also present. All the pictures were included in the International News Reel and evoked great interest in America.



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STOLL STAFF CHANGES.

NEW MEMBERS IN GLASGOW AND NEWCASTLE.

THERE are two important staff appointments to chronicle in connection with the Stoll Film Co., Ltd. Mr. Alec Lever has been selected to succeed Mr. John Jacobs at Glasgow, and Mr. Michael Kane moves from London to Newcastle.

Until he came into the kinema industry, rather over four years ago, Mr. Alec Lever had had no experience of the film world. Previous to 1914 he was engaged in commercial life, and when the war demanded his services he joined the Royal Flying Corps, and for a long time was engaged in Canada as an instructor. Upon demobilisation he returned to commercial life, and so remained until he joined the staff of the Stoll Film Co. and went to Sheffield, working under the direction of Mr. Ralph Hanbury at Leeds. For over four years Mr. Lever worked in this territory, making a host of friends and extending the business of the firm so successfully that it was only in the nature of things that promotion should come his way. Therefore, when Mr. Tapply resigned the Newcastle managership, Mr. Lever was sent to the Tyne city. Within three months he has so completely demonstrated his business qualities that he now goes to Glasgow to take charge of the Scottish activities of the firm.

Mr. Michael Kane, after several years in vaudeville, started in the kinema industry with Biograph Theatres, Ltd. He afterwards joined M.P. Sales Agency as advertising and publicity manager. Three years later he joined the newly-formed Ruffell's Exclusives, Ltd., also in the capacity of advertising manager. In December, 1915, the army claimed him, and when discharged from Millbank Military Hospital in January, 1919, he returned to Ashley's. In April this year Mr. Kane joined the Stoll organisation as an outdoor representative, and his promotion to Newcastle is a reward that follows consistently hard and successful work. The resignation of Mr. John Jacobs removes yet another of the original links in the organisation of the Stoll Film Co. He opened the Glasgow Branch on the inception of the firm, and although he spent a few months at Birmingham, upon the departure of Mr. Leonard Lever, he returned to Scotland.

COLONEL HEEZA LIAR

RUNS TWICE EXTENDED BY MARBLE ARCH PAVILION

THOSE immensely diverting one-reel subjects, recently released—Colonel Heeza Liar—have started off brilliantly in the halls.

The Pavilion, Marble Arch, one of the most important theatres in the whole country, have found their audiences enjoying the films so much that they have actually, on two occasions, extended the run, while the Broadway Gardens Cinema, Walham Green, have also written to "Ideal" stating that Colonel Heeza Liar looks like becoming "very popular."

There is no doubt that the uproariously funny stories told by this famous character are great "liveners" of any program. They have the special merit of not only being sparkling in their fun and originality, but also of telling in every case a distinct, clear-cut, interesting story, while the photography is far better than anything usually associated with comedies.

Exhibitors are strongly advised to get into immediate touch with "Ideal" on these subjects, as the copies are being rapidly booked out. We may remind them that a very amusing and clever figure, in four colours, of the "Colonel" has been made by "Ideal," and can be obtained from them at a moderate charge. Placed in the hall, or outside the theatre (it is quite weather-proof as well as unbreakable), it makes a capital attraction to the passer-by.

AN ORIGINAL SCREEN STORY

MADGE KENNEDY is the star in "The Purple Highway," which will be trade shown by Paramount at the New Gallery on January 8, at 11 a.m. The picture is based on the stage play, "Dear Me," by Luther Reeds and Hale Hamilton, and tells the story of a little slavey in the Home for Literary and Artistic Failures, who, by her cheerfulness and singing of the song, "Climb Up, and Up, and Up," encourages several of the inmates to try again, and eventually succeed. Madge Kennedy plays the slavey who, later, becomes a Broadway star with considerable appeal and dainty bits of comedy. The festival staged by a young millionaire in the new star's honour is elaborately set forth with dancing girls, a representation of Niagara Falls in fireworks, and a flowered gondola. Monte Blue, Dore Davidson, Pedro de Cordoba, and Vincent Coleman are in the supporting cast.

THREE SCENES FROM NEW LASKY FILM

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Introducing to British Exhibitors

The BOX OFFICE RECORD

A GENUINE "BRITANNICA" OF FILM VALUES.

Box Office Results of the Pictures British Exhibitors will Book to-day and to-morrow—written by more than 1,000 American and Canadian Theatre Owners who have Exhibited them.

THE BOX OFFICE RECORD is published semi-annually by MARTIN J. QUIGLEY, publisher and editor of the leading American trade journal, EXHIBITORS' HERALD, which prints in each Weekly issue 450 to 500 signed exhibitor reports on pictures current in the United States and Canada.

More than 1,000 American and Canadian theatre owners contribute these reports regularly and promptly upon exhibition of productions used.

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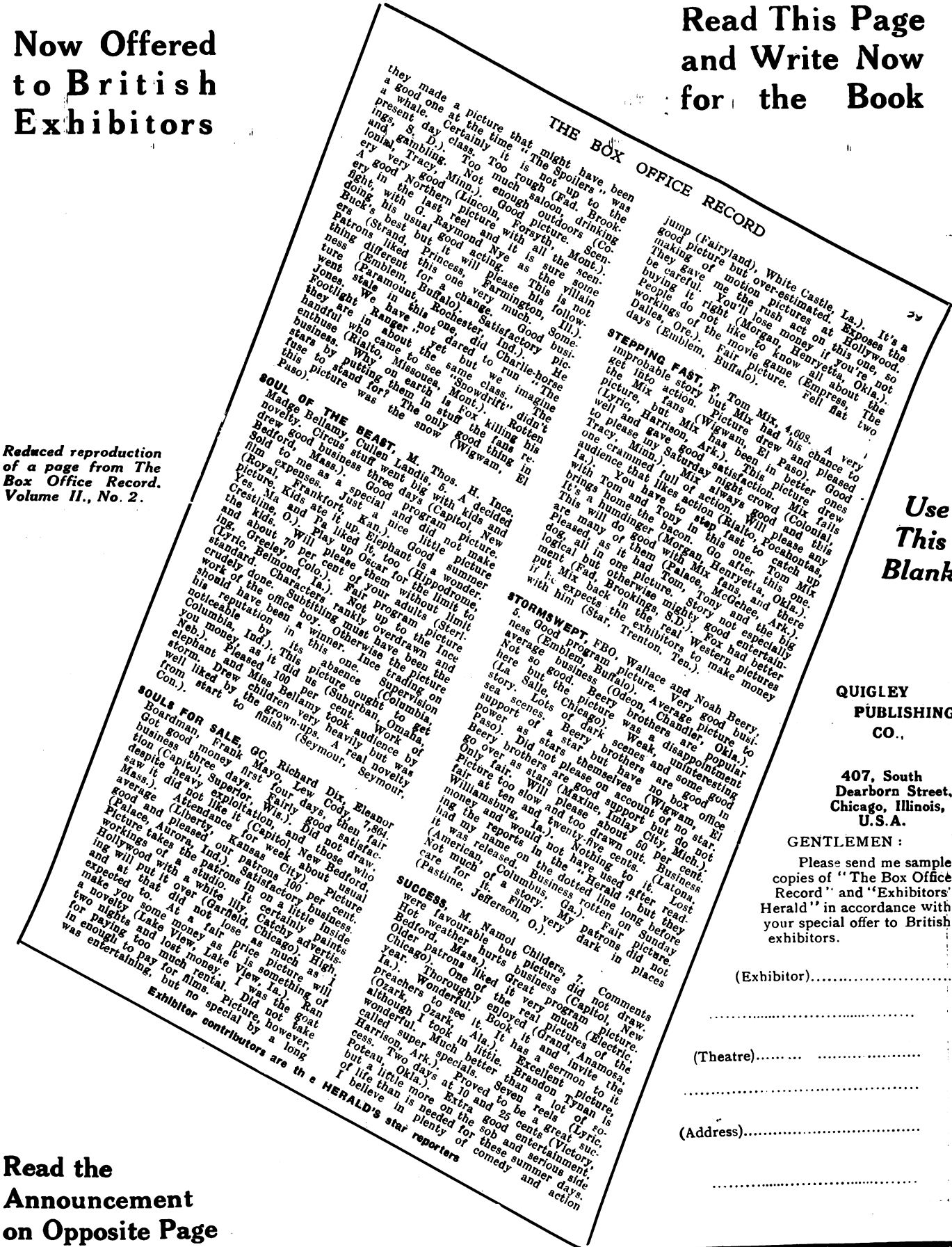

THE BOX OFFICE RECORD

they made a picture that might have been a good one at the time "The Spoilers" was a whale. Certainly it is not up to the present day class. Too rough (Fad. Brookings, S. D.). Too much saloon, drinking and gambling. Too much outdoors (Colonial, Tracy, Minn.). Not enough outdoors (Lincoln, Forsyth, Mont.). Scenery very good. Good picture. Good Northern picture with all the sure scenery. Good picture with a fair reel and it is sure some fight, in the last reel and it will please. This is not doing his usual good acting. Princess, Farmington, Ill.). Some Buck's best but this one did not run "The Patrons liked this one very much. Good (Strand, Rochester, Ind.). Satisfactory picture (Emblem, Buffalo). Satisfactory business. We imagine Jones, stale (Paramount, Mont.). Rotten Footlight Ranger," not up to the same class. "Snowdrift" didn't they are in about the snow (Wigwam, El Paso).

SOUL OF THE BEAST, M. Thos. H. Ince, Madge Bellamy, Cullen Landis, 5. A decided novelty. Circus stuff went big with kids and drew good business three days (Capitol, New Bedford, Mass.). Good program picture. Sold to me as a special and did not make film expenses. Just a nice little picture (Royal, Frankfort, Kan.). Good picture. Kids ate it up. Elephant is a summer Yes, Ma and Pa liked it, too (Hippodrome, Crestline, O.). Will please them without limit to the kids. Characters rankly overdrawn and ing, about 70 per cent of your adults (Sterl- (Lyric, Belmond, Ia.). Fair program picture standard. Not up to the Ince Greeley, Colo.). Fair program picture crudely done. Subtitling must have been the work of the office boy. Otherwise the picture should have been a winner. Ince trading on his reputation in this one. Supervision noticeable by its absence (Columbia, Columbia, Ind.). This picture ought to get you money, as it did us (Suburban, Omaha, Neb.). 100 per cent. Work of elephant Pleased 100 per cent. Children very Miss Bellamy took audience by storm. Drew children and the grown-ups. A real novelty well liked by the grown-ups. A real novelty from start to finish (Seymour, Seymour, Con.).

SOULS FOR SALE, GC, Richard Dix, Eleanor Boardman, Frank Mayo, Lew Cody, 7,864. Got good money first four days, Fairly good then satisfactory three days. Superior, Fairly good (Capitol), Superior, Wis.). Did not draw. despite heavy exploitation, and those who saw it did not like it (Capitol, New Bedford, Mass.). Attendance for week about usual average and pleased our patrons 100 per cent. (Liberty, Kansas City). Satisfactory business. Picture takes the patrons in on a little inside workings of a studio. It certainly paints Hollywood with a white lily (Garfield, Chicago). Catchy advertising will put it over (Garfield, Chicago). and at that did not lose as much as I expected that it is something of make you to. At a fair price picture will a novelty some money as it is (Palace, Aurora, Ind.). Ran two nights (Lake View, Lake View, Ia.). Did not for paying too much rental. I was the goat enough to pay for films. Picture, however, was entertaining, but no special by a long jump (Fairyland), White Castle, La.). It's a good picture but over-estimated. Exposes the making of motion pictures at Hollywood. They gave me the rush act on this one, so be careful. You'll lose money if you're not buying it right (Morgan, Henryetta, Okla.). People do not like to know all about the workings of the movie game (Empress, the Dalles, Ore.). Fair picture. Fell flat two days (Emblem, Buffalo).

STEPPING FAST, F. Tom Mix, 4,008. A very improbable story but Mix had his chance to get into action. Picture drew and pleased the Mix fans (Wigwam, El Paso). Picture drew well and Harrison, Ark.). This has been in better to please my Saturday night crowd (Colonial, Tracy, Minn.). Mix always good picture. Will one crammed full of action. Will please any audience that likes action (Rialto, Pocahontas, Ia.). You have to stop fast to catch up with Tom and Tony in this one. Go after Tom Mix brings home the bacon. Good with Mix fans, and there are many of them had Tom, Tony and Henryetta, this one. Pleased, as it (Palace, McGehee, Ark.). The big dog, all in one picture. Story not especially logical but otherwise mighty good entertainment (Fad, Brookings, S.D.). Fox had better put Mix back in the real Western pictures if he expects the exhibitors to make money with him (Star, Trenton, Ten.).

STORMSWEPT, FBO, Wallace and Noah Beery, 5. Good program picture. Very good business (Odeon, Chandler, Okla.). Good program picture to average business (Emblem, Buffalo). Average picture. Not so good. Beery brothers are popular here but the picture was a disappointment (La Salle, Chicago). Beery brothers are good story. Lots of dark scenes. Weak, uninteresting sea scenes. Did not please on account of no star support of a star but have some good power as stars themselves (Wigwam, El Paso). Did not please about 50 per cent. Business Beery brothers are good support but do not go over as stars (Maxine, Imlay City, Mich.). Only fair. Will please about 50 per cent. Business Picture too slow and too drawn out. Nothing to it. (Latona, Williamsburg, Ia.). Not have used after read- Lost money and would not have used after read- ing the reports in the "Herald" but they had my name on the dotted line long before it was released. Business rotten on Sunday (American, Columbus, Ga.). My patrons picture. care for it. Film very dark in places not much of a story. Fair (Pastime, Jefferson, O.).

SUCCESS, M. Namol Childers, 7. Comments were favourable but picture did not draw. Hot weather hurts business (Capitol, New Bedford, Mass.). Great program picture. Older patrons liked it very much (Electric, Chicago). One of the real pictures of the year. Thoroughly enjoyed it (Grand, Anamosa, Ia.). Wonderful. Book it and invite the preachers to see it. It has a sermon to it (Ozark, Ozark, Ark.). Excellent picture although I took in little. Brandon Tynan is wonderful. Much better than a lot of so- called super specials. Seven reels of (Lyric, Harrison, Ark.). Proved to be a great success. Two days at 10 and 25 cents (Victory, Poteau, Okla.). Extra good entertainment. but a little more on the sob and serious side of life than is needed for these summer days. I believe in plenty of comedy and action

Exhibitor contributors are the HERALD'S star reporters

Reduced reproduction of a page from The Box Office Record. Volume II., No. 2.

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QUIGLEY PUBLISHING CO.,

407, South Dearborn Street, Chicago, Illinois, U.S.A.

GENTLEMEN:

Please send me sample copies of "The Box Office Record" and "Exhibitors' Herald" in accordance with your special offer to British exhibitors.

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Read the Announcement on Opposite Page

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SCENE FROM "DON QUIXOTE."

Don Quixote

Cervantes' delightful satire gives to George Robey some fine opportunities for screen comedy.

RELEASED BY STOLL'S.

Length, Six Reels.

Release Date, Not Yet Fixed.

DIGNITY and impudence have seldom been set in such excellent juxtaposition on the screen as is the case with this film adaptation of the great Spanish writer's immortal classic. Cervantes himself could never have imaged a more delightful visionary than Jerrold Robertshaw makes of the main character, nor a funnier, coarser little squire than George Robey presents to us in Sancho Panza. A good deal of money must have been spent upon sets, for these have been grandly and, at times, fantastically conceived. The supporting cast is large, even if not very outstanding, and this picture will probably rank as the best of the George Robey features which have come from the Stoll studios.

The story delivered by the film opens with Don Quixote falling asleep and dreaming of King Arthur and the knights of the Round Table, and this inspires him to act as a knight errant and seek for princesses whom he may defend from evil. Carrasco, a wealthy idler, sees in the old man's foibles opportunity for some excellent practical joking, and so plans that the Don shall have the adventures he so keenly seeks, and gets the barber's wench to impersonate the Princess Dulcinea. Thus it comes that Don Quixote and his man-of-all work set out on their adventures as knight and squire, the Don on his white horse, with corselet and lance, the squire on his donkey, Dapple, and Sancho Panza's bulk and often fuddled condition make his mounting a difficult and ludicrous business.

SCENE FROM "DON QUIXOTE."

They ride to an inn, which, in Don Quixote's eyes, is a castle of the Princess Dulcinea, and the inability of knight and squire to pay for the meal and the drink which has been ordered result in their hasty expulsion. Following this the Don meets the equipage of the Duchess of Alvarez on the Andalusian mountains, and sets himself the task of becoming her protector. Tickled by the quaint style of the squire, the Duchess invites him into the carriage, and it starts away with Dapple tied to the back axle. Thus romance comes both to knight and squire as the result of Carrasco's jesting, and, arrived at the castle, Sancho Panza is made Governor of Barataria. This scene gives George Robey a very fine opportunity as, in doublet and hose, he receives the principal people of the province, but disaster is before them, and the White Knight of Castile challenges Don Quixote to mortal combat for the favour of the matchless Princess Dulcinea. Of course, the Don is overthrown, and the White Knight reveals himself as Carrasco, so Don Quixote is brought down to earth again with a very sudden jar, and returns to his former home—his dreams all vanished into thin air.

There are certain disappointments in this picture. Mainly these are technical, for here and there the photography is less clear than one could wish. Another blemish is that the scenes in the court of the Duke of Alvarez are not taken at sufficiently close range, and thus detail is often lost. As before suggested, there are two big parts in the picture, and Jerrold Robertshaw's slight excess of theatricality in his interpretation of the wild-eyed visionary makes the character most real. George Robey is rather more consistently funny than in his previous pictures, and as the coarse little Spaniard in smock and wideawake hat is a very real character. Dressed as the Duke of Barataria, he lends himself to a little over-burlesque, but even here he acquits himself, upon the whole, very well.

Maurice Elvey, who produced the picture, reveals some fine touches of poetry in treatment which are most welcome, especially in the scene where the dancing shadows of the Don's burning books, casting fantastic shadows on the walls, delude the knight into thinking the shadows are giants to be fought. Again, in the "tilting at windmills" scene, there is a display of imaginative treatment, although it is not so effective as in the earlier scene. If a little slowness here and there could be eliminated, the picture should be well received in all good class halls and be appreciated in the more popular.

Review of Ne

All About This

The Broadway Dancer

Fair average program picture, featuring Shirley Mason.

RELEASED BY FOX FILMS.

Length, 4,150 *feet.*

Release Date, *May* 5, 1924.

THE story told by this picture is a variant of one which has done duty many times upon the screen. It is set among the South Seas, and except for the first reel, which shows the sailing ship on its way, the whole of the action is staged there. The storm scene, which brings about the landing of the girl on one of the islands with her lover, has been very well managed, but for the rest the picture is not outstanding.

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w Productions.

Week's Pictures.

Dolores Medina is sailing on the Fiji Girl with her father, and becomes infatuated with John Wilton, a passenger bound for his island plantation near Suva. A storm comes and a falling spar kills the captain, and he, dying, asks the young passenger to marry the girl. Upon arrival at the island Wilton takes Dolores to his plantation home, where the girl learns that Wilton is already married, but separated from his wife, so she takes the first opportunity to escape and flees to Taula, a notorious seaport, where she obtains employment as a dancer in a cabaret, and is known as the Broadway Dancer. Owing to the fact that there is no vessel leaving Suva for Taula for nearly a fortnight, Wilton cannot follow her, but eventually he arrives and endeavours to take her away with him. Charvet, proprietor of the cabaret, gets him imprisoned, but he escapes. The Fiji Girl having arrived at the harbour, Wilton is taken aboard and is undergoing punishment from the sailors for his earlier supposed bad treatment of Dolores, when Manuel, first mate of the Fiji Girl, arrives with Dolores, and it is revealed that Wilton's wife now being dead, all is clear for their marriage.

Some ingenuity has been employed to give the scenes of the storm in this picture their requisite value, and throughout the photography is noteworthy, but it is the acting rather than the story that will put this picture over, and here and there the actor who takes the part of Manuel, and Dolores herself, played by Shirley Mason, infuse quite a bright interest into it. But the story itself is so unimaginative, except for the straining of coincidence, that it will only take its place as a program picture in halls catering for the unsophisticated.

SCENE FROM "THE BROADWAY DANCER."

The Girl From Java

Re-appearance of Maciste, the Italian strong man.

RELEASED BY UNITY FILMS.

Length, 6,700 *feet.*

Release Date, *April* 14, 1924.

THERE is no doubt that the return to the screen, after some years' absence, of Maciste, the Italian strong man, will be welcomed by those kinemas that cater for this class of picture. Maciste has a fine personality, and his feats of strength are remarkable. He is also a capable actor, and despises "fake." He entirely relies on his own powers to carry off many intricate and difficult situations, and is always sincere and convincing.

No great story values are expected in this class of film, as the picture depends to a very large extent upon the stunts that Maciste puts over. Exhibitors know from past experience the drawing power of this artiste, and he is a safe card to play at every popular hall in the country. In this particular picture the story is a little better than we have been accustomed to in the past, and with Maciste dominating every situation it proves thoroughly enjoyable fare.

The story is centred around General de Vry, Governor of an East Indian settlement, and is set in Bordeaux. The General is staying at the Grand Hotel with his little son, as is also Maciste and his friend, Dr. Zeno, an eminent pathologist, who is spending his honeymoon on the Continent. The General's arrival is watched with interest by a suspicious-looking stranger, and a warning letter is handed to the former, stating that vengeance has been sworn against him by the relatives of his divorced wife, who has suffered great ignominy at his hands. That night the child is abducted. Maciste is soon on the track, fires and wounds one of the abductors, but then loses the trail. Dr. Zeno is sent for to attend the wounded man, but is detained in the house of the conspirators. Here he meets the wife, and hears her story.

By the smartness of Maciste's boy, Piccanini, the whereabouts of the child is discovered, and Maciste smashes up the gang and rescues the doctor. But the leading conspirators escape with the child, and catch the express for the frontier. Maciste boards the train, but the gang uncouple the rear carriage, and again escape. The final scene of the chase is on the Pyrenees, where, amidst magnificent snow scenes, Maciste rescues the mother and child and brings them back to Bordeaux, where the General restores his wife to favour.

Some very fine feats of strength are given by Maciste, who is quite a Hercules in comparison with the other actors. Possibly the most difficult of these is the holding of the uncoupled car on the incline—a sheer exercise of strength, for the car is moving at a good pace. His acting is always good, and there is no question that his feats of strength are straightforwardly performed. A bright vein of humour is a feature in the excellent comedy work of W. Allen, who, as the diminutive factotum, Piccanini, is a merry, cute, and clever little lump of black humanity. Adequate support is given by Marie Trenner and Paul Attree, and there are some very effective scenic shots in the mountainous country. This picture can safely be booked by exhibitors with popular halls, who know from experience the value of this artiste.

SCENE FROM "THE GIRL FROM JAVA."

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REVIEW OF NEW PRODUCTIONS—*Continued.*

Monkey Farm

Brisk comedy in which chimpanzees contribute some fine slapstick effects.

RELEASED BY FOX FILMS.

Length, One Reel.

Release Date, April 20, 1924.

SOME finely interpreted business has been put together in this comedy, made with the purpose of giving the chimpanzees their opportunity of exercising the imitative faculty for which they are so noted.

In this comedy the monkeys are the workers in and around the farmhouse, and wreak all sorts of minor revenges upon the mortgage holder who, claiming his interests, makes himself a frequent and objectionable visitor. A good many of the tricks have been seen before in slapstick comedy, but the ability of the producer in getting this action performed by the apes gives it an additional interest as one marvels at the cleverness of the apes in carrying out the necessary activities upon which the briskness of the picture relies.

The picture is a tribute to clever training as much as to anything else, and there will be few patrons who will not find great delight in this comedy. One scene in particular, the washing of the baby by the chimpanzee, is most amusing, and cannot fail to produce great hilarity.

A Wife's Romance

Variant of familiar theme of wife's neglect which makes average picture.

RELEASED BY JURY.

Length, 4,750 *feet.*

Release Date, May 5, 1924.

THIS picture has for its principal theme one that is continually doing service in American pictures, viz., that of a husband absorbed in his work, neglecting his wife, and so admitting a third person into her life. In this case the wife, interpreted by Clara Kimball Young, is a painter, and invites the trouble that eventually comes upon her through a desire for a more romantic life than that which she is living. The story is set in Spain, and her journeyings into an underworld cabaret with her bandit model provide quite a good deal of footage for this picture. Unfortunately there is very little acting for any of the characters to do, and Clara Kimball Young, although at times looking most attractive, does little more than pose throughout the whole picture.

In Madrid Joyce Addison is held up by a notorious bandit named Ramon and robbed. Her great beauty so impresses the brigand that he returns her property. Hungry for affection, which her husband, busy with his duties as American Consul in Madrid, does not give her, she, in return for his chivalrous act, invites the attractive brigand to pose for her painting of "The Cid." Ramon gladly accepts the invitation, and during the sittings makes violent love to her. Although she senses her danger, Joyce permits him to continue posing for her, because it is fascinating to be loved after months of indifference. Meanwhile, John Addison, who thoroughly trusts his wife and, though undemonstrative, really loves her, is called away to London on business.

During his absence Joyce yields to Ramon's entreaty to accompany him to the Café Toreros. There she is recognised by Evan Denbigh, American novelist and friend of the Marques de Castellar, who is the husband of Joyce's best friend. The crowd of gamblers and thieves who patronise the café grows, and Juan Garcia, famous bull fighter, arrives amid a noisy welcome. He is immediately struck by Joyce's beauty, and she, excited by the music, accepts his invitation to dance. Ramon, furiously jealous, objects, and he and Garcia fight. The café is in an uproar, and Joyce, to save Ramon, who is losing the fight, cries "The police!" and they all scatter to safety.

The next day Ramon, unable to resist his passionate desire for Joyce, visits her again. While he is pleading the police arrive, having tracked him to her house. Ramon hides, and Joyce misdirects them. Ramon, overhearing Joyce's remarks to the police, believes she still loves him. She is, however, denouncing him and expressing her love for her husband when John Addison enters the room. Addison sternly orders Ramon away, and the brigand, in despair, makes his exit. Joyce, overjoyed at her husband's return, rushes into his arms.

It is very seldom with themes such as this that satisfactory and strong last reels are provided, and this picture is no exception to the ordinary rule. Here and there are suggestions that the picture will develop a real interest, but it turns out disappointing, and the close is remarkably weak. No fault is to be found with the technical side of the picture; it is the story and its theme that make it of but poor entertainment value.

The Self-made Wife

A very ordinary program picture with narrow appeal.

RELEASED BY EUROPEAN.

Length, 4,800 *feet.*

Release Date, May 26, 1924.

THE opening reel in this picture, showing the workings of an oil gusher, and the machinery by which the oil is first induced to make its way to the surface, is quite an interesting length, but the story to which it is attached is strained and artificial, and the humour forced and unsatisfying. It exhibits towards the close a view of society which is not in the least degree attractive, with tipsy folk dancing and behaving in a manner far from elevating, so that before the end one gets rather tired of the picture.

Tim Godwin has gambled heavily in the oil game. Corrie, his wife, loves him and is a great help to him in the days of poverty in the oil-fields. A "gusher" makes the Godwins millionaires over night. They move to New York and buy a big home. Tim joins a prominent law firm and fits into the new life perfectly. Corrie cannot fit in. She still has the money-saving and skimping habits of the old days. To coach Corrie in the new environment, Tim brings Elena Vincent, an old college mate of his, into the home as a sort of social secretary, Corrie resents this and trouble follows. Tim becomes infatuated with Elena. Corrie is inveigled into a wild party one night and there sees the sham of the life that has such an appeal to her husband. She also sees the hindrance her dowdiness has been to her husband's ideals and her own success. After many misunderstandings a reconciliation is effected between Tim and Corrie.

The photography is good, and the acting adequate, but nowhere is a high standard demanded by the story, which will only be acceptable to small out-of-the-way halls.

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REVIEW OF NEW PRODUCTIONS—*Continued.*

The Speed Girl.

Brisk little comedy which will make a good second feature booking in all types of theatres.

RELEASED BY GAUMONT CO., LTD.

Length, 4,487 *feet.*

Release Date, *April* 14, 1924.

AS may be imagined from its title, this picture is quite a brisk little offering, and will make an enjoyable item in almost any program. It has the advantage of not proceeding upon familiar lines, and towards the close develops one or two turns of action which are quite delightful. Bebe Daniels, who takes the title part, contributes much to this picture by her vivacity, and Walter Hiers, in a rôle in which he has done well before, that of the Press agent, is distinctly funny.

The chief characteristic of Betty Lee, that of speed, is suggested at the outset of the picture by some whimsical scenes of her girlhood, and so at twenty Betty was a motion picture queen with an incumbrance in Carl D'Arcy, who wished her to give up her career and marry him, but Betty has a dream lover in mind in the person of Tom Manley, whom she had met once and wants to meet again. He is a naval lieutenant, and one day, when he invites Betty to meet his shipmates at lunch, Betty alters the clock and makes him late for the train by which he is to reach his ship for manœuvres. Suddenly realising the disaster which his career may meet with owing to her trick, she gets out her own car and speeds away to catch the train. They are pursued by police scouts, and as a result Betty finds herself sentenced to a fine and ten days in jail. She is the more unhappy because she had found a note in the pocket of Tom Manley which seemed to implicate him with another girl. Soapy Taylor, her Press agent, makes the most of her misfortunes for publicity purposes, and manages to turn her cell in the prison into a well-furnished reception room. D'Arcy calls upon her, and Taylor, scenting an opportunity for more publicity, suggests a jail wedding, and D'Arcy and Betty are on the point of being married when a fellow-prisoner sees the letter which has led to the rupture with Manley, and declares that she herself was the writer of this letter to D'Arcy, who had wronged her, D'Arcy having put the letter in Manley's pocket in order to prejudice Manley in Betty's eyes. D'Arcy is now permanently out of the picture, and the wedding of Betty and Manley is the result.

Theodore Von Eltz is quite a spry-looking naval lieutenant, and he, with Bebe Daniels and Walter Hiers, make this offering a very bright little comedy. Any hall looking for an item of light entertainment should do well with this picture.

CORRESPONDENCE

A CORRECTION.

To the Editor of the FILM RENTER.

SIR,—With reference to my advertisement headed "Warning" in your issue of the 7th inst., as to Bizet's music to the opera, "Carmen," it has been pointed out to me by the Performing Rights Society that they control the public performing right in the opera in this country by virtue of their affiliation with the Societe des Auteurs, Compositeurs et Editeurs de Musique, in the instrumental and vocal performances, apart from the stage or dramatic rights, and my advertisement should have been so limited.

I, therefore, have to make this correction, and to request that you will kindly give publicity to it in your next issue.

Yours faithfully,

PERCY H. VERNON.

31, Gunterstone Road,
West Kensington, W.14.

VALUE OF FIRST-RUN.

To the Editor of the FILM RENTER.

SIR,—The action which my company brought against Messrs. Goldwyn, Ltd., and which resulted in a judgment for the defendants, has exposed the weakness of the contract between renters and exhibitors, and now, doubtless, a business contract will be drawn up which will be fair to both contractors.

From the Judge's ruling it is evident that the words "and advertising" should be included in Clause 5 of the contract now in use, and it is difficult to understand why the C.E.A. ever passed the contract since, without those words in Clause 5, the later Clause 7 (*c*) gives no legal protection to the hirers of first runs, or of any subsequent runs, from the piratical advertisements of the hirers of subsequent runs during exhibition by the hirers of prior runs.

The fact of the unfairness of the contract to the prior run exhibitors was unknown to my company when it embarked upon the action. This was brought out by the defendants' counsel in court, and it was through this exposure that they won their case.

It is quite obvious that every run, except the last, loses a great part of its value, if the prior runs have no legal protection, regarding sole advertisement, until after their exhibition dates have expired. It is therefore to the interest of the renters, as well as exhibitors, that the contract should be, at once, amended.

Yours faithfully,

R. SUMNER-JONES.

17, Shaftesbury Avenue,
Piccadilly Circus, London, W.1.
December 21, 1923.

EUROPEAN SOCIAL AND DANCE

BETWEEN sixty and seventy members of the staff of European Motion Picture Co., Ltd., participated in an enjoyable dance held in the private theatre on Friday evening, the 21st inst.

Mr. F. W. Blatch, cashier, who has earned a well-deserved reputation for his efforts in bringing the members of the company into social intercourse during the past year, was responsible for the function, and succeeded in anticipating the "Merry Christmas" atmosphere, which augurs well for cordial relationship at the Universal House.

Songs were rendered during the evening by members of the staff, including Mr. Bridger, Miss K. Wardley, Miss Steele, and Miss F. M. Topliss, whilst Mr. Lawrence entertained at the piano.

Mr. S. F. Ditcham, general sales manager, and Mr. H. Thurston Harris, London supervisor, assisted considerably in maintaining the merry atmosphere of the evening.

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Round the Manchester Trade.

THE WEEK'S ACTIVITIES IN THE NORTHERN CENTRE

New Year Week Trade Shows—Serious Accident to City Entertainments Official—Cinema Sports' Club Meeting.

By "THE FILM RENTER" REPRESENTATIVE

THE holiday lull for renters will cease at the beginning of the week, when some important trade shows are announced by the principal companies. Nine new films are down for showing during the first week of 1924—including one or two which were specially heralded in the last month or so of 1923. On Tuesday, for instance, the First National screen version of the Matheson Lang play, "The Bad Man," is due for private exhibition in Manchester at A.F.N.'s own theatre. On that day, also, Grangers invite exhibitors to witness "The Money Habit" at the Royal. Wednesday is a blank day, but on Thursday the new Harold Lloyd comedy, "Why Worry?" will be shown at the Deansgate by W. & F., and "Prodigal Daughters" at Oxford Street by Famous-Lasky. Friday brings the much-talked of B.E.F. production, "The Judgment of the Storm," to the Piccadilly, and on the same day F.B.O. will put on "Tiger Rose" at the Gaiety. Weisker's end the old year on Monday, December 31, with "To Whom It May Concern" at the Deansgate.

Serious Accident to City Official.

The trade generally in this city learnt with much regret on Thursday of a serious accident that happened on Christmas Eve to Sergeant James Sinclair, of the entertainments department of the Manchester City Police. He was knocked down by a motor-car in Newton Heath, and when taken to the Royal Infirmary was found to be suffering from a fractured spine. On inquiring of his *confrère*, Inspector Fisher, on Thursday night as to how Sergeant Sinclair was progressing, we were informed that he was still very ill.

Annual Meeting of Cinema Sports Association.

The annual general meeting of the Manchester and District Cinema Sports Association was held on Friday last at the Grosvenor Hotel, Manchester. Mr. Edgar R. Sullivan, who presided, said the Association had made great progress during the year. They commenced the year with a balance of £67 10s. 4d., and ended with a bank balance of £107 19s. 9d. There were no liabilities, and the balance and assets to the credit of the Association totalled £235 9s. 4d. The balance sheet having been adopted, the election of officers for the ensuing year resulted as follows: President, Mr. John Harrison; hon. treasurer, Mr. W. Wilkinson; hon. secretary, Mr. Edgar Flint; hon. auditors, Messrs. H. Newbold and H. Claughton; committee, Messrs. E. R. Sullivan, C. W. Bowmer, H. Lipman, W. R. Kay, H. Clegg, J. S. Todd, H. E. Buxton, G. Somers, J. Marks, G. McLaughlin, and N. Brymer.

Re-election of Chairman.

At a meeting of the committee, held later, Mr. Edgar Sullivan was persuaded again to accept the position of chairman, though he said he thought the honours ought to go round. He felt he had done his share, and that it was time for others to come along and carry on the work of the Association. The election of Mr. Sullivan, which was proposed by Mr. McLaughlin, seconded by Mr. J. Marks, was carried with enthusiasm. Mr. "Chris." Bowmer was appointed deputy chairman. It is proposed to hold another carnival early in February, the venue to be fixed in the course of a day or two.

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Scottish Branch of the C.E.A.

From our Glasgow Correspondent.

BAILIE JAMES WRIGHT, the president of the Scottish Branch, occupied the chair at the ordinary monthly meeting held in Glasgow on the 19th inst.

Mr. A. B. King gave a report of the last Council meeting, which he had attended along with the other Scottish delegate, Mr. James George. Mr. King said the agenda was rather short, and at the outset of the business, the President referred to the illness of Mr. James McBride, and expressed delight when he heard that "the bold Mac" was getting along satisfactorily, and would probably soon be all right again and be present at the next meeting in London.

Continuing, Mr. King said the Council considered a letter from Mr. Pugh regarding the danger of pillar arc lamps, and it was decided that the secretary communicate with Mr. Pugh with a view to dealing with the matter.

Block-booking.

The outbreak or revival of block-booking of films was discussed. It was mentioned that the A.F.N. were booking in blocks of 52, and the Council viewed with great concern this danger, as it meant a serious financial position for the exhibitors in the past. A discussion took place, and it was ultimately resolved to send a complaint to A.F.N., and to ask the branches to take up the question of block-booking at their next meeting.

Key Theatre Problem.

The general secretary was asked to draw up a report on the evils of showing films at key theatres, and on this matter Mr. King said he had brought up the question of a model contract with the K.R.S. It was agreed by everyone that when the A.F.N. and the Famous-Lasky Company had contracts different from the others that it was only proper that a standard contract should be used. He had heard that in London one theatre booking a second run of a film could advertise it before the first-run man had started to exhibit it. This was the sort of thing which required to be dealt with.

The Tax.

On the Entertainments Tax, Mr. King said a wish had been expressed that he should be co-opted on to the parent body. The C.E.A. was one of five parties on that body. Nothing very much had been done, but he (Mr. King) did not wish anyone to think that the Tax Committee had been idle. Mr. Collingwood Hughes was coming up to Scotland with a view to stirring up a stronger enthusiasm. Before the General Election they had received some pledges from the candidates.

Bailie Wright said that Mr. King's report had covered some important subjects. In regard to a standard contract he, personally, thought that Mr. Ormiston's motion should have been carried for Scoland only. He was glad to hear that Mr. King was to be co-opted on the Tax Committee. From what he could gather the Labour Party were out to abolish the tax. Undoubtedly they might bring such a motion forward, and it might have the support of the Liberal Party. If the tax were abolished they would require to give the public the benefit, but they, as exhibitors, would be left to handle the seating accommodation of their halls as they might consider best.

Mr. King mentioned that at the Council meeting Mr. Cunningham had made the suggestion that those halls which had lost money, or those halls which were in liquidation, should place the facts before the committee, so that this could be used as an argument for the abolition of the tax. Bailie Wright thought, however, that this would not help, as the Government were only concerned with the collection of the tax. Most of the exhibitors could give a statement that they were losing money.

A Contract for Scotland.

A member asked if the Scottish Branch could not meet the K.R.S. and draw up a contract for Scotland, and Bailie Wright said that it was advisable to leave Mr. Ormiston's motion (which is that representatives of the renters and exhibitors meet under a neutral chairman) standing, as he thought that it would be resuscitated.

Mr. Lawton said he was quite confident that every member should take up the position that he would not sign any contract other than the standard one, and Mr. Bert Green informed the meeting that when he had before him for signature such a contract he added a clause to the effect that notwithstanding any of the printed conditions on the contract the terms of the standard contract were to apply. After some further discussion on this point it was decided that the matter be left to Mr. Housten, the secretary, to frame a clause on those lines for adding to a contract.

Coming Function.

Bailie Wright stated that the annual general meeting of the branch had been fixed for January 16, and in this connection he asked if anyone would suggest that they should have a luncheon.

Mr. Ormiston said they might have in conjunction with the Benevolent Fund such a function, to which prominent people could be invited, and any proceeds could go towards that fund and they would get more members interested in it.

Mr. Arthur Dent suggested that as the annual kinema ball took place early in February, and a number of stars would be present, that it would be a good thing if they could link up both affairs.

Bailie Wright said he was in favour of Mr. Ormiston's suggestion if it could be arranged, and Mr. Lawton said that the only successful way would be to invite some prominent people, and the only way they could get them to come was to send them a free ticket. The expenses could be met by a contribution from the funds of the branch, and the members could also contribute donations for this purpose.

After some further discussion the meeting decided to arrange a luncheon, and Mr. King said that he would immediately get into communication with Mr. Collingwood Hughes and invite him to Glasgow, and he could then meet the members.

In connection with British Film Week in Scotland a letter was read from the secretary of the league in reference to advertising the event, and also a letter submitting a draft of the proposed Kinema Trade Benevolent Fund which letter was remitted to the Executive Committee, Bailie Wright remarking that Scotland had a fund of its own. It was mentioned that there is a proposal that Mr. Ormiston broadcast a message for Scotland, and the Secretary intimated that he had been in communication with the broadcasting station officials.

The only other business was a reference to an article which recently appeared in a prominent Scottish daily dealing with the question of censorship.

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NEWS AND NOTES FROM NEWCASTLE

(FROM OUR OWN CORRESPONDENT).

MR. ALEC. LEVER, who succeeded Mr. R. Tapply, as manager of the Stoll Film Company's Northern Branch, about three months ago, is to be transferred to the Glasgow Branch as manager. He will take up his duties early in January. Although Mr. Lever has been on the territory only a very short time he has made a considerable number of friends, both in renting and exhibiting circles, and these wish him success in his new sphere of operations. Mr. Lever will be succeeded at Newcastle by Mr. Kane, who has been for some considerable time a representative of the firm in Ireland.

Walker Hall Reopened.

Messrs. Baker and Roche, the lessees of the Mechanics' Hall, Walker, reopened this house on Christmas Eve. During the prolonged dispute of the Boilermakers' Society, Walker, which is in the heart of the Tyne shipbuilding industry, was hard hit, and, in consequence, the hall was closed for a time. During this time the lessees took the opportunity to have the hall redecorated and improved. This includes the reseating of the hall throughout with tip-up chairs and a new proscenium. With the revival of trade that is anticipated in the New Year, it is expected that the hall will regain the popularity it formerly enjoyed.

New Outside Representative.

Mr. W. A. Nairn, who for some considerable time has been the outside representative for Gaumont's on this territory, I learn, has been transferred to the Glasgow Branch of the firm, where he will act in a similar capacity. Mr. Nairn will be succeeded at Newcastle by Mr. W. C. Daniels. As far as pictures are concerned, Mr. H. Holdstock, the local manager, informs me that the last of the Betty Balfour "Squibs" series that the showmen will have an opportunity of booking will be trade shown on January 9 at the Stoll Picture Theatre, Newcastle.

Granger's Films.

Mr. William Walker, the representative of the House of Granger, informs me that "The Money Habit," which has been delayed in production, owing to the intense London fogs, has now been completed, and the showmen will have an opportunity of viewing it in Newcastle on January 3.

Moss Empires News.

I am informed by the representative of Moss Empires that he will shortly have a good many new features, trade shows of which are being arranged.

European's January Releases.

European Motion Pictures have, for January release, "The Bolted Door"; a Frank Mayo picture, "Gossip," which stars Gladys Walton; "The Midnight Guest," from a story by Rupert Julian; and "Drifting," a Universal Jewel, starring Priscilla Dean. Exploitation material is available for all these pictures, and details are to be found in the exploitation books published by European for that purpose. These should be in the hands of every exhibitor who has booked the pictures.

SUCCESSFUL FILM BOXING TOURNAMENT

BENEVOLENT AND PROVIDENT FUNDS BENEFIT

THE first kinema trade boxing tournament, which was held at the National Sporting Club on Tuesday last, proved to be a great success. Organised to raise money for the Kinema Club Benevolent Fund and the Kinematograph Trade Provident Fund, the tournament proved more financially successful than was at first anticipated.

Kid Lewis kindly appeared in a 3-round exhibition bout with his sparring partner, Rocky Night, who has several times appeared in boxing scenes for films.

The contests for members of the kinema trade caused great amusement, but proved that there are some good amateur boxers in the industry. One of the most popular items on the program was the 15-round contest between Billy Palmer and Benny Lee, in which Palmer proved the winner. Rex Davis, too, arranged an old-time knuckle fight, which caused great merriment amongst the audience.

During an interval in the boxing, Colonel A. C. Bromhead put up for auction the pair of boxing gloves which were worn by Georges Carpentier when he knocked out Battling Levinsky at Jersey City. They were knocked down to Mr. Springer, of Wardour Street, for the sum of £45, and were returned to be put up again. The gloves eventually secured the excellent sum of £85.

The sale of programs realised £16, and although not as well attended as it might have been, the tournament yielded a very welcome sum for the two funds for which it was organised.

Miss Violet Hopson, who had offered a 50-guinea cup for the winner of the trade contests, appeared personally and presented the prizes. She was accorded a great reception.

FAMOUS PLAYERS-LASKY AND CECIL B. DE MILLE

PRODUCER TO RESUME ACTIVE DUTY AS DIRECTOR-GENERAL

A JOINT statement issued recently by Adolph Zukor and Jesse L. Lasky announced that Famous-Players-Lasky Corporation had signed a new agreement with Cecil B. De Mille covering all his future productions. The agreement, which has no time limit, provides also that Mr. De Mille shall resume active duty as director-general of the company, duties which he was relieved of three years ago at his own request.

The statement adds:

"The new agreement with De Mille means that all pictures made by him in the future will be made for Paramount. Mr. De Mille's pictures will be of that same high standard which has characterised all his pictures in the past, and plans which he already has made provide for a number of exceptionally big productions.

"The fact that the agreement is not restricted as to time indicates as nothing else could the great mutual respect and regard existing between Mr. De Mille and ourselves. We are also happy that Mr. De Mille once more assumes the duties of director-general, because that assures all of our productions the benefits of his judgment, experience and keen sense of picture values."

Mr. De Mille said: "I am happy that my associates, whose long continued personal and business friendship I value among my richest possessions, have seen fit to contract for my productions without a time limit. This permits me to make plans for pictures far in the future—ten years, if necessary."

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NEW W. AND F. REPRESENTATIVE IN SCOTLAND

MR. JOHN JACOBS will in future represent the interests of the W. & F. Film Service in Scotland, instead of the Page Film Co., as heretofore.

An interesting fact about this change is that it was Mr. Sam Phillips, of W. & F., who first introduced John Jacobs to a film renting house. Both Mr. Phillips and Mr. Jacobs started their career in film renting with the Gerrard Film Company. Mr. Jacobs was also with the Broadwest Film Company, and later opened the Scottish office of the Stoll Film Company.

He married a Scotch girl and learned to eat porridge and haggis as well as sell films.

He will start the New Year well with Harold Lloyd in "Why Worry!" which is to be followed by Carmel Myers in "The Dancer of the Nile," the new Graham Cutts production, starring Betty Compson, "The White Shadow," and the Truart output, the first two films being "Broadway Gold," starring Elaine Hammerstein, and "The Unknown Purple," with Henry B. Walthall, Alice Lake, and Stuart Holmes.

In addition to all these there will be Sessue Hayakawa in "The Battle," nine Harold Lloyd's, and the Larry Semon feature pictures.

With all this new and attractive product, John Jacobs will have to hustle and show what can be done north of the Tweed.

We congratulate W. & F., and wish Mr. Jacobs well in his new sphere of activity.

P.C.T. MEETING

SHAREHOLDERS APPROVE REORGANISATION SCHEME

THE meeting of shareholders in Provincial Cinematograph Theatres, held last week, duly endorsed the opinion that the reconstruction scheme put forward was the wisest step to take by passing the scheme unanimously. The changed conditions between 1920 and the present time has rendered necessary the rebuilding of the undertaking. The reorganisation scheme was put forward with the twofold object of enabling necessary work to be undertaken and on wiping out preference arrears which could not be paid for a long time.

It was evident from the Chairman's speech that the whole organisation had been thoroughly overhauled and that the close supervision now being exercised is having a beneficial effect all round. Apart from the adverse influence of bad trade upon earning power and the need for more commodious premises there is another factor which has operated with particular harshness on the company, viz., the Entertainments Tax.

The Chairman elucidated one point which had given cause for doubt. He made it clear that the 4s. per share to be paid up by the ordinary shareholders, which is to be put into a preference and preferred ordinary dividend reserve fund of £100,000, will not be used for capital expenditure unless the Board is thoroughly satisfied that such a course can be taken without jeopardising the service of the prior charge shares.

By the cutting down of the fixed rate on the preferred ordinary shares the company expect to save £25,000 of its present annual interest charge of £152,500.

PRESENTATION TO MANAGER

PLEASING MILE END PALLADIUM FUNCTION

AT the close of the performance on Christmas Eve at the Mile End Palladium, a very interesting ceremony took place, in which the manager, William Muir, was the leading figure. The staff had gathered together to express their esteem by presenting him with a handsome gold watch suitably inscribed.

Mr. Welling, chief operator, made the presentation on their behalf, saying that since Mr. Muir came into office six months ago his aim had always been to make the task of the staff as happy as possible. He had known Mr. Muir as an operator, a Trade Union official, and now as their manager, but in spite of his elevation in position he is unchanged in his human dealings.

Mr. Muir briefly thanked the staff for their handsome present, and for the kind words of the spokesman. He sincerely trusted that their stay together will be a long one, and appealed to all to continue in their effort to assist him to make the show second to none in the district.

TO LHASA IN DISGUISE

IN addition to the showing of the film "To Lhasa in Disguise," and Dr. McGovern's lecture announced for various matinees during January, at the New Oxford Theatre, there will be two performances on Sundays, being on January 6 and January 13, at 7-45 p.m.

INTERESTING LAW CASE

MARGARET LEAHY'S ACTION AGAINST NEWSPAPERS.

IT is reported that Messrs. Churchill, Clapham and Co., solicitors, acting on the instructions of Miss Margaret Leahy (the "Daily Sketch" film girl competition winner) have issued a writ against the proprietors and publishers of the "Daily Sketch" and the "Evening Standard," Mr. John Henry Leyford Gates, Mr. Joseph M. Schenck, and the Misses Norma Talmadge and Constance Talmadge.

Damages are claimed for breach of contract, fraudulent misrepresentation, and conspiracy and libel.

It is said that Sir John Simon, K.C., M.P., Mr. W. A. Jowitt, K.C., M.P., and Mr. Clement Davies have been retained to conduct plaintiff's case.

"THE COVERED WAGON" IN PARIS

A TELEGRAM has just been received at the London Pavilion from Paris, reading as follows:

"The Covered Wagon" picture, with a contingent of North American Arapahoe Indians, was shown last night for the first time at the Madelaine Theatre. Performance was faultless, and most distinguished and enthusiastic audience greeted the arrival. United States Ambassador Herrick and a host of French notables were present, and at the interval the Indians held a reception in the tepee that had been set on the stage. Ambassador Herrick went from his box and shook hands with them all and said it seemed like home to greet them.

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PUBLICITY AGENT FOR LONDON AREA.—A. O. GARDENER (late manager of Brock's, Crystal Palace Fireworks), Lewis Road, Sutton, Surrey.

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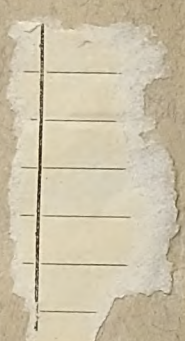

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